PHILADELPHIA
COLLEGE OF THE
PERFORMING ARTS

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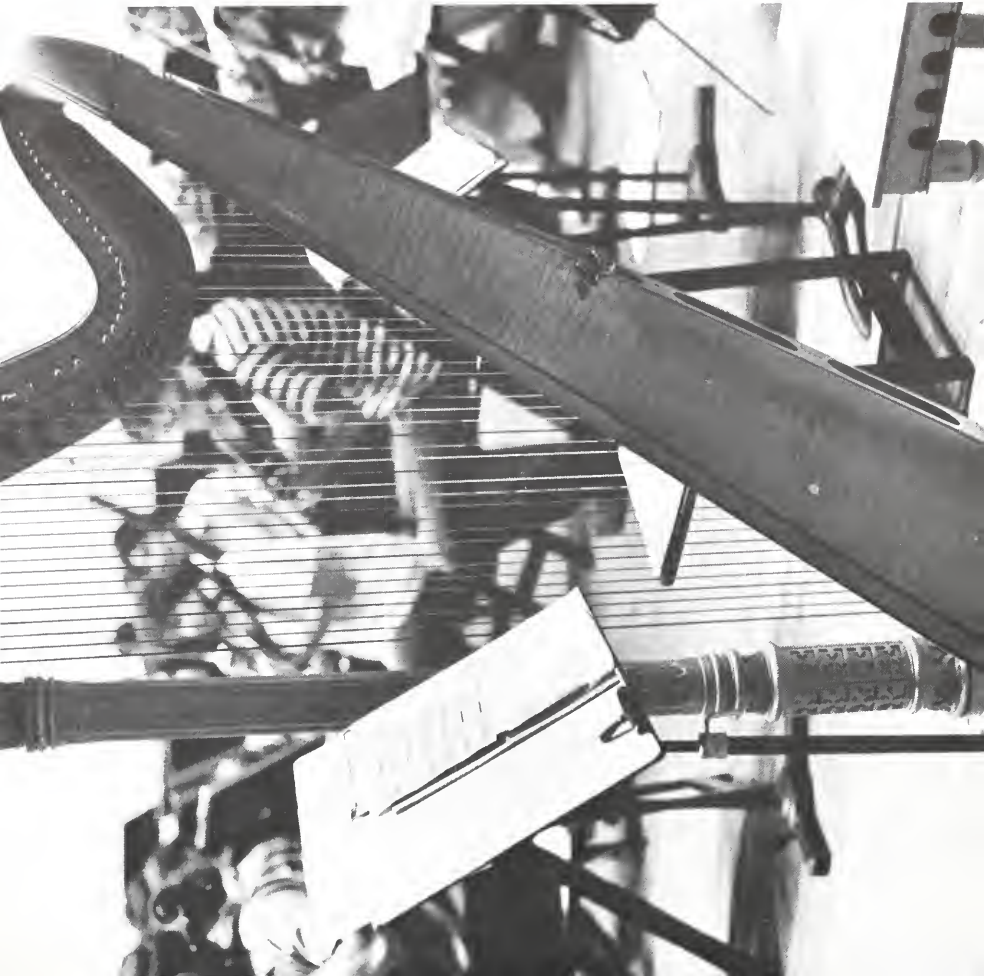
PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

ADMISSIONS BULLETIN

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THE COLLEGE ADMISSIONS BULLETIN



The Philadelphia College of the Performing Arts is dedicated to excellence in the training of professional musicians, dancers, music educators, and dance educators. The PCPA curriculum combines the performance emphasis of a traditional conservatory approach, stressing individualized training, practice, and discipline, with a liberal arts education.

Founded in 1870 as the Philadelphia Musical Academy, the Philadelphia College of the Performing Arts has long been regarded as one of America's foremost contributors of outstanding musicians. Many of the College's early graduates and faculty became members and founders of the Philadelphia Orchestra when it was formed in 1900. The Philadelphia Orchestra continues to play a significant role in the life of PCPA with many of its members currently serving on the College faculty. Located in Philadelphia's historic Shubert Building, PCPA is adjacent to the Academy of Music, home of the world-famous orchestra.

In 1976, still offering only a music program, the College officially changed its name to the Philadelphia College of the Performing Arts. This signified a new direction for the school, and in essence announced the College's intention to expand its curriculum to include all three of the performing arts—Music, Dance, and Theatre.

In 1977, the College incorporated the School of Dance into its curriculum, thus adding new dimensions to the College's program. The high standards of training and professionalism established by the School of Music are an integral part of the dance program.

The College plans to introduce a School of Theatre and a School of Creative Studies in the mid-1980's, offering degrees in such areas as acting, musical theatre, theatre arts, choreography, stage direction, and related fields.

The Philadelphia College of the Performing Arts, long regarded as a leader and pioneer, is Pennsylvania's *first* and *only* independent college dedicated exclusively to the performing arts. One of the first of its kind in the United States, the College is recognized as a school which is serving present and future needs. Its philosophy is founded on the principle that performing artists, whatever their discipline, have a common bond, and that they must reach out to each other for inspiration and growth. Many of the College's students follow interdisciplinary careers requiring familiarity with all the performing arts.

The College is proud of its distinguished faculty, most of whom are widely-recognized performing artists. Because of this faculty, along with the College's philosophy that superior individualized instruction is of the utmost importance, PCPA has established a reputation for excellence in professional training. This reputation is strengthened by the impressive and ever-growing list of PCPA alumni which includes pianists Andre Watts, Eugene List and the late William Kapell, composer Vincent Persichetti, soprano Florence Quivar, dancers Judith Jamison and Rodney Griffith, and jazz artist Stanley Clarke.

The Philadelphia College of the Performing Arts, a fully-accredited independent institution, is a member of a unique consortium. The College

shares membership with the Juilliard School, San Francisco Conservatory, New England Conservatory, Cleveland Institute of Music, Mannes School, Manhattan School of Music, and Peabody Conservatory.

The Philadelphia College of the Performing Arts offers the student the unique opportunity to learn and grow creatively as an individual and as a performing artist. The coeducational student body is composed of students from across the United States and many foreign countries. All students receive personal attention, professional individualized training, and are regarded as unique individuals possessing abilities and talents which must be guided, respected, and allowed to grow to full potential. Our goal is to assist each student to realize the full attainment of his true potential.

Indeed, the Philadelphia College of the Performing Arts is a place where one can study with a professional to become a professional, while earning a fully-accredited college degree.

The College looks forward to the future and invites young artists to consider becoming a part of this exciting experience.



Joseph Castaldo, President



THE PHILADELPHIA COLLEGE OF THE PERFORMING ARTS

Location:	Philadelphia, Pennsylvania
Founded:	Philadelphia Musical Academy, 1870
Chartered by:	The Commonwealth of Pennsylvania, 1915
Amalgamated with:	The Philadelphia Conservatory of Music, 1962 The Philadelphia Dance Academy, 1977
Approved by:	Pennsylvania Department of Education
Accredited by:	Middle States Association of Colleges and Secondary Schools National Association of Schools of Music

THE CAMPUS

The Philadelphia College of the Performing Arts is located in Center City Philadelphia, a location highly advantageous for the young performing artist. Its buildings are in the center of an area which serves as the focal point of the city's major performing arts activities. Within one block of the College, one will find the permanent homes of the Philadelphia Orchestra, the Pennsylvania Ballet, the Philadelphia Civic Ballet, the Philadelphia College of Art, Philadelphia's High School for the Creative and Performing Arts, and Philadelphia International Records. Indeed, concentrated within this small area, one finds more professional music, dance, and theatre represented than in any other part of the city.

The home of PCPA is the modern seven-story **Shubert Building** at 250 South Broad Street. Philadelphia's historic Shubert Theatre, owned and operated by the College, is housed on the ground floor of the building, and is today the major performance hall for PCPA students and faculty. At the same time, it is the permanent home of the Pennsylvania Ballet, and it is frequently a major stop for pre-Broadway shows and national touring companies. The opera/concert theatre has a seating capacity of 1800 persons and is considered to be one of Philadelphia's finest.

On the third floor of the building is the **Clara and William S. Fishman Memorial Library.** This library houses more than 14,500 volumes and scores and over 10,000 records and tapes. In addition, the collection includes the **Lattimore-Nahumck Library of Dance** which is an extensive reference collection related to the art of dance. The remainder of the building houses a full complement of modern classrooms, chamber music studios, student lounges, and administrative offices. In addition, there is an electronic music studio, class piano laboratory, and audio-visual equipment. Practice rooms are carpeted, have full-length mirrors, and individual heat controls. Many are equipped with grand pianos. Also available is a two-manual Challis Harpsichord, an 8-track Moog Synthesizer, two harps, complete sets of percussion instruments, and more than 100 orchestral instruments which may be used on a loan basis for rehearsals and class instruction.

The **Annex Building,** located at 313 South Broad Street, houses the jazz, and opera programs of PCPA. This building has spacious dance studios and several smaller practice rooms. Studios are equipped with sturdy barres, mirrors, and resilient wood floors. Dressing rooms are available with individual lockers and showers. Several rooms are available as rehearsal space for large ensembles and other functions. The building also houses the Performing Arts School, PCPA's own private school for grades 5-12.

Theatre 313 is located in the Annex and serves students and faculty as a recital hall for student and faculty concerts and productions. With a seating capacity of approximately 200, this theatre provides an intimate setting for small productions.

The **School of Dance** at 309 South Broad Street, is one of the College's two new facilities. The building houses three spacious studios with high ceilings, barres, mirrors, and resilient floors. There are also dressing rooms, showers, office and lounge areas.

The **PCPA Residence Hall** (Spruce Hall) is located at 301 South 15th Street, one block away from the Shubert Building and offers students independent, double-occupancy apartments.

PCPA is proud to offer to its students these three modern facilities located in the hub of Philadelphia's cultural and performing arts activities. Coupled with a dormitory and one of Philadelphia's finest theatres, the College offers an environment and location which will foster the professional and artistic development of each PCPA student.

BOARD OF DIRECTORS



Ira Brind, Chairman

Ira Brind, Chairman
John W. Merriam, Chm. Exec. Comm.
Joseph Castaldo, President
Charles W. Raison, Executive Director
Stephen J. Korn, Esq., Secretary
Jack Adler, Treasurer

Jack R. Bershad, Esq.
Lennox K. Black
Herbert Cook
Vincent Desiderio, M.D.
William J. Doyle
Sanford L. Fox
Richard L. Freundlich
Russell A. Glicksman
Mrs. Helen P. Neuman Kaplan
Phyllis C. Kaufman, Esq.
Robert S. Lee, Sr.
Mrs. Matthew T. Moore
Mrs. Suzanne Morgan
Ronald Naples
Ms. Robyn F. Perlman
Edwin P. Rome, Esq.
Michael J. Rotko, Esq.
Mrs. Coral V. Scranton
Adolph E. Sinkow
The Hon. Joan L. Specter
The Hon. Faith Ryan Whittlesey
Harold L. Yoh, Jr.

ADMINISTRATION AND STAFF

Joseph Castaldo
President

Charles W. Raison
Executive Director

Fredrick Kaufman
Dean of the College

Edward T. Brake
Dean of Students and Admissions

Susan Glazer
Director, School of Dance

Carlton Jones Lake
Director, Performing Arts School/
Academy Boys Choir

Michael Coveney
Controller

Felicity Ingersoll
Director of Development

Charlene Guyer
Director of Publicity

Rita DiRenzo
Registrar

Mary Wright
Director of Financial Aid/
ACT 101 Administrative Assistant

Mary A. Cipriani
Director of Student Residence/College
Counselor/Placement Officer

Douglas Fitzgerald
Director of Special Academic Programs/
Director, Conservatory Division

Kent Christensen
Librarian

Gary Houser
Director of Facilities/PCPA
Stage Manager



Fredrick Kaufman, Dean of the College

Kent A. Lewis
Assistant Director of Admissions

Susan Gottlieb
Assistant to the Director of
the School of Dance

Betty Keiser
Director of Audience Development

Barbara J. Silzle
Administrative Assistant to
the President

Elaine Evans
Director of New Studies
Center

Anthony Marchione
Artistic Director, School
Music Program

Leo Donohue
Executive Director, School
Music Program

Maria Ezerman Drake
Assistant Dean Emeritus

Nadia Nahumck
Dean Emeritus, School of Dance

FACULTY

SCHOOL OF MUSIC

Fredrick Kaufman, Director
Coordinator, Division of Applied Studies

WOODWINDS

*Adelchi Louis Angelucci (Bassoon)
**Robert Bloom (Oboe)
Harold Karabell (Saxophone)
*Loren Lind (Flute)
Lawrence McKenna (Saxophone)
Guido Mecoli (Clarinet)
*Ronald Reuben (Clarinet)
David Schneider (Oboe)
**John Shamlian (Bassoon)
Joseph Smith (Saxophone/Clarinet)
Marshall Taylor (Saxophone)
Adeline Tomasone (Flute)
William P. Zaccagni (Saxophone)

BRASS

*Roger Blackburn (Trumpet)
Joseph DeAngelis (French Horn)
Richard Genovese (Trombone)
*Frank Kaderabek (Trumpet)
Jay Paul Krush (Tuba)
*Paul Krzywicki (Tuba)
Anthony Marchione (Trumpet)
Michael Natale (Trumpet)
*Seymour Rosenfeld (Trumpet)
*Charles G. Vernon (Trombone)
*David Wetherill (French Horn)

PERCUSSION

*Michael Bookspan
Nicholas D'Amico
Stephen E. Hudak

KEYBOARD

Richard Alexander (Organ)
Jeanne Behrend (Piano)
Elizabeth Boggs (Harpsichord)
Allison Drake (Piano)
Robert Elmore (Organ)
Frances Fanelli (Piano)
Igor Kipnis (Harpsichord)-Special Arrangement
Florenza D. Levengood (Piano)
Kathleen S. Milly (College Accompanist)
Michael Stairs (Organ)
Susan Starr (Piano)
Benjamin Whitten (Piano)

HARP

*Margarita Csonka Montanaro
Karin Fuller

STRINGS

Robert Cerulli (Double Bass)
*Frank Costanzo (Violin)
*Neil Courtney (Double Bass)
Dorothy DeLay (Violin)-Visiting Professor
*Joseph dePasquale (Viola)
*Julia dePasquale (Violin)
*Robert dePasquale (Violin)
*William dePasquale (Violin)
*Arnold Grossi (Violin)
*George Harpham (Cello)
*Gloria Johns (Cello)
Masao Kawasaki (Violin)
*Joseph Lanza (Violin)
**Dr. Leonard Mogill (Viola)
**Deborah Reeder (Cello)
*Henry G. Scott (Double Bass)
***Mihalay Virizlay (Cello)

GUITAR
Ed Flanagan
John Leonard
Peter Segal

VOICE
Adele Addison
Marianne Casiello
Carolyn D. Dengler
Marion Harvey
Franco Iglesias
Harold Parker
Vivian Wagner

OPERA
Kay Walker, Coordinator
Larry Cannon (Make-Up)
Roland Fiore (Coach)
Allison Green-Kelley (Acting)
Bruno Rigacci (Conductor)
Gabriela Roepke (Opera/Theatre History)
Spyros Sakkas (Musical Interpretation)
Visiting Artist

THEORY/COMPOSITION
Dr. Donald Chittum, Coordinator
Joseph Castaldo
Annette DiMedio
Lilburn Dunlap
Fredrick Kaufman
Jan Krzywicki
Andrew Rudin
Dr. Carl B. Schmidt

MUSICIANSHIP
Jan Krzywicki, Coordinator
Lilburn Dunlap
Janice Kestler
Michael Stairs

MUSIC EDUCATION
Dr. Douglas S. Medlin, Coordinator
Roy McPherson
**Joseph Primavera
Nicholas D'Amico
Dr. Carlton J. Lake
Mark Huxsoll

JAZZ EMPHASIS
Evan Solot, Coordinator
James Amadie
Ed Flanagan
James Gallagher
Lawrence McKenna
William P. Zaccagni

+CONDUCTING
**Joseph Primavera
Bruno Rigacci

MUSIC CRITICISM
Daniel Webster

ENSEMBLES
Fredrick Kaufman, Coordinator
Symphony Orchestra
**Joseph Primavera, Conductor
Symphonic Wind Ensemble
Roy McPherson, Conductor
Chorus
Bruno Rigacci, Conductor
Jazz Ensembles
Evan Solot, Director
William P. Zaccagni, Director

CHAMBER ENSEMBLES

Fredrick Kaufman, Coordinator
**Robert Bloom (Mixed Chamber)
*Joseph dePasquale (String Chamber)
*Robert dePasquale (String Chamber)
*William dePasquale (String Chamber)
*George Harpham (String Chamber)
Stephen E. Hudak (Percussion Ensemble)
Jan Krzywicki (Renaissance Ensemble and New Music Ensemble)
John Leonard (Classical Guitar)
Calvin Price (Brass Ensemble)
**Joseph Primavera (Mixed Chamber)
Michael Stairs (Piano Accompanying)
*David Wetherill (Brass)

SECTIONALS

*DePasquale String Quartet (Strings)
**Joseph Primavera (Brass, Woodwinds and Percussion)

SCHOOL OF DANCE

Susan B. Glazer, Director

BALLET

Susan Gottlieb
Andrew Pap
Barbara Sandonato
Marion Tonner
Alexei Yudenich

JAZZ DANCE

Elmer Ball, Jr.
Peter Bertini
Michelle Frampton Ed
John Kilbourn

MODERN DANCE

Sharon Filone
Manfred Fischbeck
Brigitta Herrman
JoAnn Jansen
Faye Snow
Pat Thomas
Joanne Tulli

TAP DANCE

Lavaughn Robinson
Karen Vorkapich

DANCE STUDIES

Peter Bertini (Dance Notation)
Annette DiMedio (Functional Music/Intro. to Music)
Manfred Fischbeck (Eurythmics)
Allison Green-Kelley (Acting)
Brigitta Hermann (Eurythmics)
Steven Kravitz, DPM (Anatomy/Kinesiology)
Gloria Lihotz (Voice)
Wendy Richman (Nutrition)
Pearl Schaeffer (Dance Pedagogy)
Henry Schreibman (Mime)
Daniel Zeigler, DPM (Anatomy/Kinesiology and Dance History)

HUMANITIES

Dr. John F. DeWitt, Coordinator
William Ashbrook
Janice Bryson
Maria Rota DiBlasi
Dennis Barone
Dr. Cynthia Davis Buffington
Dr. Therese Casadesus Rawson

*Member, The Philadelphia Orchestra
**Former Member, The Philadelphia Orchestra
***Member, Baltimore Symphony
+Graduate Composition Students Only

SCHOOL OF MUSIC

The School of Music of the Philadelphia College of the Performing Arts is concerned with the preparation and training of young artists for careers as professional musicians and music educators. Moreover, PCPA is dedicated to the total education of its students. The College's goal is to produce individuals who possess the means to function as musicians and as productive citizens.

The traditional conservatory approach, that which stresses the importance of individualized training, is a strong influence in the curriculum of the School of Music. The College also places great emphasis on performance.

All music majors at PCPA receive intensive training in theory and musicianship as well as background in the humanities. The PCPA theory program utilizes a unique approach to theoretical studies, ensuring each student a solid foundation in basic skills, analysis, literature and music history. Musicianship (ear-training) studies foster an aural awareness of pitch and rhythmic materials. Fundamentals of music theory are correlated with aural materials so that both intellectual and aural skills develop simultaneously and reinforce each other.

The importance of individualized training is reinforced by the College's on-going Master Class Series. Recent artists who have conducted Master Classes include pianists Andre Watts, Claude Frank, Philippe Entremont, and composers George Crumb and Robert Suderberg.

From time to time, guest conductors rehearse the PCPA orchestra. Maestros Riccardo Muti, Raphael Fruhbeck de Burgos, Stanislaw Skrowaczewski, and Klaus Tennestedt have been recent guests.

Coupled with the importance of individualized instruction, the College is strongly performance-oriented. Performance and involvement in performing groups is an important part of the curriculum of the School of Music. The College makes available a variety of ensembles and performance opportunities. They include:

Symphony Orchestra
PCPA Chorus
Symphonic Wind Ensemble
Jazz Ensemble I
Jazz Ensemble II
Guitar Ensemble
Piano Accompanying
String Chamber Ensembles
Mixed Chamber Ensembles
Percussion Ensemble
New Music Group
Opera Productions
Studio Concerts
Student Composition Concerts
The Troubadour Program

Occasionally, students have the privilege of participating in very special performances. For example, the PCPA Chorus performs periodically with the Philadelphia Orchestra. The Troubadour Program affords students the opportunity to represent the College and to perform throughout the Philadelphia area. Each spring, the College sponsors a celebration of the performing arts in its "IN CONCERT" performance series. This culmination of each year's performance efforts is a series of concerts, recitals and special programs stressing all aspects of music and dance.

Since 1870, the School of Music has been preparing and training young artists for professional careers as musicians and music educators. PCPA's comprehensive music training program is geared to assist in the fullest development of each student's potential.

CURRICULUM

The PCPA curriculum stresses individualized training with a performance emphasis and includes required courses in the Humanities. Each semester, students in the BM and the BM/BME programs take one Humanities course, with the remainder being in music. The Humanities courses, whenever possible, are taught with regard to how they relate to the performing arts. The College curriculum does not include any courses in mathematics or science. Students in the Certificate in Performance program do not have a Humanities requirement.

Major Fields of Study—Undergraduate

Bassoon	Piano
Cello	Percussion
Clarinet	Saxophone
Classical Guitar	Theory
Composition	Trombone
Double Bass	Trumpet
Flute	Tuba
French Horn	Viola
Harp	Violin
Oboe	Voice
Organ	Voice/Opera Emphasis



DEGREE AND CERTIFICATE PROGRAMS

Bachelor of Music

The four-year Bachelor of Music program is designed for those students who wish to prepare for professional careers in performance, composition, or who desire a thorough background in anticipation of graduate study, studio teaching, or further work in specialized fields.

Double Degree: Bachelor of Music/ Bachelor of Music Education

The five-year Double Degree Program prepares students for careers in school music teaching. The College takes the position that teachers of music must be of the same general level of musical accomplishment as students graduating with a BM degree. Students are granted two degrees: the Bachelor of Music degree in either performance or composition and the Bachelor of Music Education degree. One-third of the College's music majors are enrolled in this double degree program.

In addition to the requirements for the Bachelor of Music degree, double degree candidates complete courses in instrumental and vocal methods, functional piano, psychology, social foundations of education, conducting, lab teaching, professional methods, and student teaching. Methods classes begin in the sophomore year, following the traditional freshman year of core requirements.

The degree program in Music Education is fully approved by the Pennsylvania Department of Education, and persons receiving certification in Pennsylvania can, because of reciprocal arrangements, easily obtain certification in other states. Further, courses taken during the additional two semesters required for the double degree at PCPA are fully applicable to permanent teacher certification in Pennsylvania without the need for additional

post-baccalaureate instruction. In this sense, PCPA offers a most effective program for those who recognize the desirability of teaching and the attractiveness of an applied career.

For its Music Education majors, the College offers excellent physical facilities, up-to-date curriculum laboratory, closely-supervised lab school and student-teaching experiences, a curriculum emphasizing practical as well as theoretical approaches to the basics of accepted educational techniques, a faculty widely-experienced in public school and private teaching, and a policy of close individual career and college counseling.

Certificate in Performance

The Certificate in Performance program is a two-year program designed for the student who wishes to concentrate exclusively on musical studies without requirements in the Humanities.



Jazz Emphasis

The Jazz Emphasis program is designed as an elective within the traditional four-year Bachelor of Music degree program. Concentrated in the final two years of the BM program, Jazz Emphasis is designed to prepare students for a career in all aspects of Jazz and Commercial Music. Course offerings include Jazz Theory and Academic Jazz History, Improvisation, and Recording Techniques, along with extensive participation in small and large jazz ensembles. Students also receive major instrumental instruction, traditional theory, literature, musicianship, and a full course of study in the Humanities.



Opera Emphasis

The Opera emphasis program exposes the undergraduate student to the rigors and literature of the operatic world before they continue with advanced work in this field. Voice majors may elect this program during the final two-years of a four-year degree program at the College. Courses include acting, staging, acting Improvisation, opera literature and special musical coachings with the opera department faculty.





ADMISSIONS

Admission to the College's degree and certificate programs is determined by a competitive entrance audition and a review of the applicant's secondary school record and SAT or ACT scores. The admissions program seeks to determine the applicant's technical and intuitive grasp of his major performance medium and of music fundamentals as a whole, his ability to function in a college environment, and his overall commitment to music as a career and as an art.

Secondary School Requirements

Applicants must complete requirements for the high school diploma, GED, or the foreign equivalent prior to actual enrollment in the College, with the exception of those accepted under the Early Admissions Program. Proof of completion of the secondary school requirements must be submitted to the Office of Admissions before enrollment.

Application Procedure

All applicants must submit:

1. A completed Application for Admission and a check or money order to cover the nonrefundable $25 application fee.
2. Official transcripts from all secondary schools or colleges attended.
3. SAT or ACT test results.
4. A brief biographical narrative of your musical experience and activities.

In special cases, the SAT or ACT requirement may be waived by the Dean of Admissions. The college has no minimum cutoff score for SAT or ACT.

A tear-out Application for Admission is in the back of this Bulletin.

Submission of letters of recommendation is desirable but not mandatory unless specifically requested.

When feasible, personal interviews are encouraged. This provides the opportunity for the applicant and College staff members to become personally acquainted and to discuss the curriculum and facilities. However, because of distance and other factors, the interview is only recommended. It is not mandatory.

Because College enrollment quotas may be filled early, applications should be filed as soon as possible, in order to avoid the possibility of being placed on a waiting list.



Violinist Dorothy DeLay, faculty

MUSIC AUDITIONS

Music Scholarship Auditions

All audition dates on or before April 6th are considered scholarship auditions. Those auditioning after that date may be considered for awards depending on the availability of funds.

Regional Auditions

Regional auditions are conducted throughout the United States each year. The regional audition schedule for Fall 1983 admission is listed below. Those participating in Regional Auditions must supply their own accompanist.

Atlanta	February 14, 1983	St. Louis	February 25, 1983
Pittsburgh	February 15, 1983	Boston	March 1, 1983
Orlando	February 16, 1983	Houston	March 2, 1983
Cincinnati	February 17, 1983	Dallas	March 3, 1983
San Francisco	February 19, 1983	Denver	March 4, 1983
Los Angeles	February 21, 1983	Washington DC	March 7, 1983
Chicago	February 23, 1983	New York City	March 10, 1983
Minneapolis	February 24, 1983		

The College reserves the right to limit the number of auditions in any city because of scheduling problems.

Philadelphia Music Audition Dates

Listed below are the Philadelphia Audition Dates for admission to the 1983-'84 and 1984-'85 Academic Years. The applicant should indicate the desired audition date on the appropriate space on the Application for Admission.

1983-'84 ACADEMIC YEAR

(Piano, Percussion) ***February 2, 1983**	(All Majors) ***April 6, 1983**
(Strings, Guitar, Harp, Composition, Theory) ***February 16, 1983**	(All Majors) April 20, 1983
	(All Majors) May 4, 1983
(Voice, Opera, Organ) ***March 9, 1983**	(All Majors) May 24-26, 1983
(Brass, Woodwinds) ***March 23, 1983**	

1984-'85 ACADEMIC YEAR

November 2, 1983	***February 16, 1984**	***April 4, 1984**
December 7, 1983	***March 7, 1984**	April 18, 1984
***February 1, 1984**	***March 14, 1984**	May 2, 1984
		May 22-24, 1984

***SCHOLARSHIP AUDITIONS**

AUDITION REPERTOIRE

The repertoire listed below provides suggestions for the audition. An accompanist will be provided, however applicants may bring their own if desired. If there are any questions or you desire more specific information, please contact the Admissions Office.

Bassoon—Major and minor scales; one study from Wiessenborn Studies (1-50), Op. 8; one movement of the Mozart Concerto; and the first or third movement of a Vivaldi Bassoon Concerto.

Cello—Major and minor scales and arpeggios; any movement from the first three Bach Suites; any sonata comparable to Sammartini's Sonata in G Major; any standard concerto.

Clarinet—Major and minor scales; first and second movements from of the following concertos: Weber, First or Second Concerto; Mozart, Concerto in A Major, Op. 107, K. 622; Weber Concertino, Op. 26; any advanced study from H. Klose, Cavellini, or C. Rose.

Composition—Applicants will submit a portfolio of original scores and will be interviewed by members of the composition faculty.

Double Bass—Major and minor scales; Simandl Exercises, Book No. 1, pp. 74-75, 104-105; solo selected by the candidate.

Flute—Major and minor scales; J. S. Bach, slow movement from one of the Six Sonatas, and a piece demonstrating technical proficiency.

French Horn—Major and minor scales; Kopprasch, Vol. 1, No. 15; composition comparable to Mozart Third Horn Concerto.

Classical Guitar—Diatonic major and minor scales (Segovia Fingering); one of the following studies of Sor (Segovia Edition): Studies No. 1, 6, 9, 10 or Carcassi Op 60, Studies No. 20 and 23, or any of the Villa Lobos Etudes; Pieces representing the 16th and 17th Centuries and the 20th Century.

Jazz Guitar—Diatonic major and minor scales, arpeggios, and chord inversions. A jazz solo selected by the applicant.

Harp—Demonstrate general musicianship and ability to sight reading; two etudes or sonatinas comparable to Bochsa or Nademan; a solo selected by the candidate.

Oboe—Major and minor scales; a movement from any concerto or sonata for the oboe.

Organ—J. S. Bach, two- or three-part invention on piano; J. S. Bach, Prelude and Fugue for Organ; a romantic or contemporary composition chosen by the candidate.

Piano—Major and minor scales and arpeggios; a work of J. S. Bach (three-part inventions, Preludes and Fugues, W. T. C.); any sonata by Haydn (except C major, H XVI:35), Mozart (except C Major, K. 545) or Beethoven (except Op. 49); a composition from the Romantic period (Chopin, Schumann, etc.); an Impressionist or Contemporary composition chosen by the candidate. To be performed from memory.

Saxophone—Major and minor scales and arpeggios; one study from Labanchi Concert Etudes, Book 1; a solo selected by the candidate.

Theory—Applicants will be interviewed by members of the theory faculty and are encouraged to bring any supporting materials such as original analytic essays.

Trombone—Major and minor scales; Kopprasch, Book I; Rochut, Melodious Etudes; and a solo selected by the candidate.

Trumpet—Major and minor scales; any one of the Arban Characteristic Studies; a solo selected by the candidate.

Tuba—Major and minor scales; Cimera, Tuba Studies, exercises 7 through 11; Wagner, Overture to "Die Meistersinger".

Percussion—Timpani: Tune two timpani to any required interval within range (F to F) and execute roll. Mallets: Demonstration of current ability and scales and chords. Snare Drum: Open and close a roll and any of the other first "Thirteen Essential Rudiments" from memory; prepared snare drum solo; sight reading.

Viola—Major and minor scales and arpeggios; one of the Kreutzer Etudes or Mazas Special and Brilliant Etudes; one of the following: Handel, Concerto in B Minor; Telemann, G Major; or Stamitz, A Major; or Hoffmeister Concerto.

Violin—Major and minor scales (preferably in three octaves); selection from the Kreutzer Etudes; a sonata by Handel or Mozart, or a concerto by Mozart or Haydn.

Voice—Three *classical* songs; one early Italian song, and two in English.

AUDITION TAPES

Applicants who are unable to audition in person may submit a tape recording. Audition tapes should meet the following standards:

1. Tapes should be clear and relatively free of static or surface noise.
2. Recording speed should be 7 1/2 ips using a standard 7" reel.
3. The tape reel and box should be clearly marked indicating the performer's name, instrument, and program including names of composers, opus or other appropriate numbers, and movements played.
4. The audition tape should not exceed 15 minutes in length. Do not send a tape of a concert or recital performance.

The College reserves the right to rehear any person admitted on the basis of a taped audition. In such cases, the School also reserves the right to reconsider, and to negate if necessary, the original offer of admission.



Maestro Riccardo Muti, Music Director and Conductor of the Philadelphia Orchestra, conducts the PCPA Orchestra during rehearsal.

PLACEMENT TESTING PROGRAM

Following admission to the college, a series of placement tests is administered. These tests are given to allow a realistic assessment of the applicant's strengths and weaknesses and are not factors affecting admission to the college.

The following tests are part of the Placement Testing Program:

1. **The Ear Training Placement Exam** deals with the ability to match pitches, identify intervals and triads, and to sight-sing melodies and tap rhythms.
2. **The Theory Placement Exam** reviews the applicant's conversance with major and minor (natural, harmonic, melodic) scales, intervals, chords, and basic music terminology.
3. **The English Composition Exam** requires a brief written essay on a topic to be supplied at the time of testing.
4. **The Basic Piano Placement Exam** (for non-keyboard majors only) reviews the applicant's ability (if any) to play the piano.

Placement Exam results are used as a general index of musical accomplishment, and as a specific mechanism for class assignments. The tests allow us to place students in class sections with students of similar ability.



The DePasquale String Quartet, in residence, faculty (Robert dePasquale, William dePasquale, George Harpham, and Joseph dePasquale)



Pianist Susan Starr, faculty, coaches student

SCHOOL OF DANCE

Andrew Pap, faculty

The School of Dance of the Philadelphia College of the Performing Arts is dedicated to the training of young artists for careers as professional dancers and dance educators. The School is founded on the belief that today's professional dancers must have extensive knowledge and experience in their chosen field as well as skills in related disciplines. With this in mind, the College offers a broad-based curriculum which prepares students to enter the professional world of dance with confidence.

Daily technique classes in ballet, modern dance, and jazz and tap dance are basic to all courses of study. Additional course offerings include improvisation, repertory, and partnering, as well as electives such as Spanish dance, character, and mime. In courses such as dance history and score reconstruction, students gain a historical perspective of different dance traditions. Music, voice, and drama classes provide dancers with the necessary links to the allied performing arts. Practical experience in aspects of production is an essential part of the program. Various courses in the humanities and social science are offered, with special emphasis given to their relation to the arts.

Performance is an essential and enjoyable part of the curriculum and serves to integrate classroom work with stage experience. Students are encouraged to organize their own studio workshops and concerts in addition to participating in the regularly-scheduled performances. Each spring, the year-long efforts culminate in a celebration of the arts—the "IN CONCERT" performance series. Students perform a wide range of classical and modern repertory in addition to original works choreographed for them by the faculty.

Other performance opportunities include the Troubadour Program, a community outreach program, which enables students to perform in schools and institutions throughout the Delaware Valley. The School's affiliation with cultural institutions throughout the city provides students with the opportunity to participate in professional productions.

Performance opportunities involve students in all facets of production, including lighting, costuming, make-up, and set design. Through this process, students gain an understanding of dance as a performing art.

The large faculty of professional artists brings with it a wide range of experience and tradition. Small classes and individualized instruction provide a creative and exciting atmosphere where students are challenged and guided.

Former students have achieved success in many different companies throughout the world. They have been performers with such renowned companies as Alvin Ailey, Béjart, Joffrey, José Limon, and Pearl Lang, and teachers in such institutions as the North Carolina School of the Arts. For these students, the high level of technical and artistic training acquired in the PCPA School of Dance contributed to their subsequent success.

CURRICULUM

The demands of today's professional dance world require that dancers be familiar with more than one style of dance. For this reason, the College has created a core program including all basic dance styles for all students.

The intensive training in dance is complemented by performance opportunities and required elective courses in the humanities.

Core Curriculum

Freshman Year	*Sophomore Year*
Ballet	Ballet
Modern Dance	Modern Dance
Jazz and Tap	Jazz and Tap
Notation	Anatomy
Eurythmics	Kinesiology
Nutrition	Dance History
Dance Elective*	Improvisation
Introduction to Music	Functional Music
Functional Music	Score Reconstruction
Humanities Courses	Humanities Courses
Ensemble/Dance Lab	Ensemble/Dance Lab

*Dance Electives: Spanish, Ethnic, Mime, Character Dance

In the third and fourth years of study, students major in Ballet, Modern Dance, or Jazz Dance while maintaining a nominal amount of study in the related styles.

DEGREE PROGRAMS

Bachelor of Fine Arts (BFA)

The BFA degree program is designed for those students who desire to prepare for a professional performing career in dance. The program is normally completed in four years of full-time study and carries a total graduation requirement of 135-138 credits, depending on the major field of study. 24 of these credits are in liberal arts courses and 13 are in music courses. Graduation requirements for all dance majors include the successful completion of performance requirement.

Bachelor of Fine Arts in Dance Education (BFA in Dance Ed.)

The BFA in Dance Education degree program is a five-year program specifically designed for those students whose primary intention is to enter the dance profession as a teacher of dance. The College takes the position that teachers of dance must be of the same high level of accomplishment as students graduating from the four-year BFA program. For this reason, the course of study for the first four years is the same as that followed by non-education majors. The fifth year of study offers students the opportunity to obtain practical and theoretical training in teaching methods and styles while strengthening their foundation in dance techniques.

Although there is currently no Pennsylvania certification for dance teachers, this program of study does include a semester of supervised student teaching in schools and/or private studios located in the Philadelphia area. The total requirement for graduation from this program is 165-168 credits.

Fifth Year Curriculum (Dance Education)

Semester IX	*Semester X*
Ballet	Ballet
Jazz Dance	Jazz Dance
Modern Dance	Modern Dance
Dance Education Seminar	Dance Education Seminar
Methods of Teaching Dance in Secondary Schools	Student Teaching
Social/Folk/Square Dance	
Society & Education	

Certificate in Dance

The two-year Certificate program is designed specifically for those students who wish to concentrate on dance studies without a liberal arts requirement. This program gives students concentrated study in the broad spectrum of dance styles and develops students' familiarity, proficiency, and performing ability in these areas. Graduation requirements include the successful completion of the performance requirement as well as the prescribed course of study.

ADMISSIONS

Admission to the College's degree and certificate programs is determined by a review of the applicant's secondary school record, SAT or ACT scores, and audition results. The admissions program seeks to determine the applicant's technical and artistic grasp of his or her major performance medium and of dance fundamentals as a whole. It also evaluates the applicant's ability to function in a college environment and overall commitment to dance as a career and as an art.

In special cases the SAT or ACT requirement may be waived by the Director of Admissions. No specific SAT or ACT cut-off is employed by the College.

Applicants must complete requirements for the high school diploma, GED, or the foreign equivalent prior to actual enrollment in the College, with the exception of those accepted under the Early Admissions Program. Official transcripts of secondary school credits earned must be submitted to the Admissions Office before enrollment.

Application Procedures

All applicants must submit:

1. A completed Application for Admission and a check or money order to cover the non-refundable $25 application fee.
2. Official transcripts from all secondary schools or colleges attended.
3. SAT or ACT scores.
4. A one-page resume of previous dance training including the names of teachers, studios, length of study, and performance experience. This should be attached to the application.

DANCE AUDITIONS

The dance audition is of major importance in the admissions process. Selection is based upon the applicant's current level of technical proficiency and potential for professional development. The audition consists of one-half hour class each in Ballet, Modern Dance, and Jazz Dance class. Applicants must also perform a dance composition limited to two minutes and may be the applicant's own choreography. Musical accompaniment must be provided on a cassette tape or record.

VIDEO-TAPED AUDITIONS

If distance makes a personal audition impossible, two letters of recommendation from dance teachers with whom the applicant has studied and a video tape of performance will be acceptable. We request that video tapes submitted be either in **Beta-I Format** or **VHS Format.** All video-taped dance auditions must show:

1. Ballet and either modern or jazz.
2. Warm-up including both floor work and barre. Barre to be taped sideways and frontwards and should include: pliés-demi and grand, tendues, dégagés (battement jetés), ronds-de-jambes, grands battements, developpés (extensions)—en croix.
3. Center work should include small and large jumps, pirouettes, adagio and a modern or jazz combination.
4. Locomotor in jazz or modern dance—a combination of at least 8 measures which includes leaps and turns.
5. A short work of your own, not longer than two minutes.

Dance Scholarship Auditions

All auditions on or before April 6th are considered scholarship auditions. Those auditioning after that date may be considered for awards depending on the availability of funds.

Regional Auditions

Regional auditions are conducted throughout the United States each year. The regional audition schedule for Fall 1983 admission is listed below. Regional auditions will be video-taped by the College; therefore, participants should prepare their audition per the guidelines and instructions listed for video-tape auditions on page 23.

Atlanta	February 14, 1983
Pittsburgh	February 15, 1983
Orlando	February 16, 1983
Cincinnati	February 17, 1983
San Francisco	February 19, 1983
Los Angeles	February 21, 1983
Chicago	February 23, 1983
Minneapolis	February 24, 1983
St. Louis	February 25, 1983
Boston	March 1, 1983
Houston	March 2, 1983
Dallas	March 3, 1983
Denver	March 4, 1983
Washington DC	March 7, 1983
New York City	March 10, 1983

Philadelphia Dance Audition Dates

Listed below are the Philadelphia Audition dates for admission to the 1983-'84 and 1984-'85 Academic Years. The applicant should indicate the desired audition date on the appropriate space on the Application for Admission.

1983-'84 ACADEMIC YEAR

***February 2, 1983**	***April 6, 1983**
***February 16, 1983**	April 20, 1983
***March 9, 1983**	May 4, 1983
***March 23, 1983**	May 24-26, 1983

1984-'85 ACADEMIC YEAR

November 2, 1983	***March 14, 1984**
December 7, 1983	***April 4, 1984**
***February 1, 1984**	April 18, 1984
***February 16, 1984**	May 2, 1984
***March 7, 1984**	May 22-24, 1984

***SCHOLARSHIP AUDITIONS**



Barbara Sandonato, faculty



Facilities

The School of Dance is housed at 309 South Broad Street and in the Annex Building at 313 S. Broad. These buildings house six spacious studios equipped with barres, mirrors and resilient floors. Dance administrative offices, dressing rooms, lockers, showers, and lounges are also located in these buildings.

In addition to the main PCPA Library, students have available to them one of the largest and most diversified collections devoted to dance in the United States. Books, films, records, and journals are available to students for research studies and coursework.

CAMPUS VISITS

Applicants are encouraged to visit the College. An appointment is required in advance for a student to attend a day of dance classes or to meet with dance or admissions personnel. Visits are an excellent opportunity for the applicant to experience our program and to meet college officials, but is not part of the audition procedure.



Barbara Sandonato and Alexei Yudenich, faculty



Dancer Rudolf Nureyev receives an honorary doctorate degree from PCPA in Spring of 1980.











Brigitta Herrmann and Manfred Fischbeck, faculty

GRADUATE STUDIES

Maestro Joseph Primavera, faculty



The Graduate Program in Music is an intensive two-year course of study leading to the Master of Music degree. It is intended for the unusually gifted music student who has demonstrated excellence on the undergraduate level and who can benefit from advanced study in music and the humanities. PCPA affords the opportunity to study with an outstanding faculty including many members of the Philadelphia Orchestra, artists of national and international acclaim and recognized teachers in music and the humanities. A full range of performance opportunities is incorporated into each program. Degree programs offered include: Composition, Performance, and Opera Singing.

The **Master of Music in Composition Degree** program is based on four broad objectives:

1. To broaden the student's compositional skills with reference to compositions written for voice, acoustical instruments, and the electronic idiom.
2. To acquaint the student with basic skills of research and to assist him in furthering his knowledge of music theory and music history/literature through the application of these basic research skills.
3. To develop the student's ability to conduct, coach, and to prepare a composition for performance.
4. To develop effective skills in writing and critical inquiry such that the student's perspective of music is broadened through studies in the humanities.

The **Master of Music in Performance Degree** program is based on three broad objectives:

1. To advance the student's performing skill in the major area.
2. To acquaint the student with basic skills of research and to assist him in furthering his knowledge of music theory and music history/literature through the application of these basic research skills.
3. To develop effective skills in writing and critical inquiry such that the student's perspective of music is broadened through studies in the humanities.



The **Master of Music in Opera Singing Degree** program is based on the following two broad objectives:

1. To train singers in a professionally oriented program to be more complete performers in the areas of singing, acting, and movement. It is intended to enable them to reach a high level of theatrical and musical communication.
2. To acquaint students with operatic literature and to afford them the opportunity to participate in productions.

Specific requirements for graduation are determined by the graduate faculty of each major discipline. Current requirements are available from the Coordinator of Graduate Studies.

Admissions Criteria

The following criteria are important factors which are considered when reviewing the applicant's qualifications for admission to a graduate program:

1. Level of performance or compositional ability.
2. Breadth of general musical knowledge, measured in four areas: theory, musicianship, music history, and music literature.
3. Facility in written and oral organization and expression of ideas.
4. Personal commitment to a career goal.
5. Keyboard proficiency at a basic level.
6. Academic record as viewed through transcript(s).



World famous tenor Placido Domingo receives PCPA honorary doctorate, Spring 1982.

Application Procedure

1. Complete and submit the Graduate Application for Admission, available from the Office of Admissions, along with the $25. application fee.
2. Submit a list of all repertoire studied and performed or compositions completed. Performers will also list the repertoire to be performed at the audition and composers will indicate which compositions will be submitted in a portfolio.
3. Official transcripts from all post-secondary schools attended must be sent directly to the Office of Admissions.
4. Three letters of recommendation from current or past teachers, school officials, or prominent musicians must be submitted on the appropriate forms.
5. An essay (1000 word minimum) explaining how study at PCPA will help the applicant achieve his or her career goals must be submitted with the application.
6. Foreign students must take the TOEFL examination (Test of English as a Foreign Language).

Following the completion of the application procedure outlined above, the applicant will be auditioned by the Auditions Committee and appropriate members of the graduate faculty. Applicants will have a fifteen-minute interview with members of the Graduate Policy Committee. The Committee will then review all of the application materials and a decision will be made.

Audition Repertoire

Graduate auditions are one half hour in length and should be performed from memory. Instrumentalists may choose their own repertoire which must reflect different style periods and include at least one Twentieth Century Work. Vocalists, including opera applicants, should prepare selections in English, German, French, and Italian. Composers should come prepared to discuss their compositions, compositional style, previous training and compositional goals. All instrumentalists and vocalists will be expected to sightread a piece selected by the Auditions Committee. A competent accompanist will be available at each audition.

Taped auditions will be accepted only at the discretion of the Graduate Policy Committee and by prior arrangement. Any acceptance by tape will be tentative pending a live audition upon arrival at the College.



The late composer Richard Rodgers and actress Liv Ullmann congratulate each other upon receiving honorary doctorates from PCPA.

Recent Opera Department productions include: (clockwise) Monteverdi's *Orfeo*, Massenet's *Manon*, Puccini's *Gianni Schicchi*, and Poulenc's *Dialogues of the Carmelites*.









CONCERTS AND EVENTS 1982-'83

Oct. 4, 1982	Brass Seminars with Calvin Price (weekly)
Oct. 4-5, 1982	Senior Recitals
Oct. 4-5, 1982	String Sectionals (weekly)
Oct. 9, 1982	Opera Concert
Oct. 11-12, 1982	Student Recitals
Oct. 15, 1982	Romeo Cascarino discussing his Opera, "William Penn"
Oct. 15-17, 1982	Visiting Composer Seminar
Oct. 18, 1982	Jazz Concert
Oct. 19, 1982	Dance Concert
Oct. 19, 1982	Orchestra/Chorus Concert
Oct. 19, 1982	Open House
Oct. 21, 1982	Opera Production—Don Pasquale
Nov. 2, 1982	New Music Concert
Nov. 6, 1982	Klaus Tennstedt, with the PCPA Orchestra
Nov. 8-9, 1982	Mark Kopytman, visiting Israeli Composer
Nov. 8-9, 1982	Flute Concert with Adeline Tomasone
Nov. 13, 1982	High School Composers Workshop
Nov. 15, 1982	PCPA Orchestra Concert
Nov. 16, 1982	Arna Nordheim, Norwegian Composer-lecture
Nov. 19, 1982	Steve Maxim, Bassoon/Woodwind Seminar
Nov. 20, 1982	Rafael Fruhbeck deBurgos, with the PCPA Orchestra
Nov. 30, 1982	Student Composers Concert
Dec. 1, 1982	Symphonic Winds Concert
Dec. 4, 1982	High School String Workshop
Dec. 4, 1982	Sergiu Comissiona, with the PCPA Orchestra
Dec. 6, 1982	Jazz Concert, with the Brecker Brothers
Dec. 8, 1982	Lecture/Recital
Dec. 11, 1982	High School Voice Workshop
Dec. 13, 1982	Richard Wernick, composer-lecture
Dec. 13, 1982	PCPA Orchestra Concert with the Neuman award winners, featuring the American premiere of a composition by Fredrick Kaufman
Dec. 16, 1982	New Music Concert
Dec. 18, 1982	Winter Dance Concert
Dec. 20, 1982	Orchestra/Chorus Concert
January, 1983	Don Erb, Composer, lecture-concert
January, 1983	Faculty Concert
February, 1983	PCPA Orchestra Concert
February, 1983	Jazz Concert
February, 1983	Dance Concert
February, 1983	Student Composers Concert
March, 1983	Orchestra/Chorus Concert
March, 1983	Jazz Festival
March, 1983	PCPA Orchestra Concert
March, 1983	Symphonic Winds Concert
April, 1983	Jazz Concert
April, 1983	Dance Concert
May 2-7, 1983	IN-CONCERT series, featuring all PCPA performing ensembles

NOTE: The above partial schedule of concerts and events is subject to change.

GENERAL INFORMATION

Student Life

The focal point of most student life at PCPA is involvement in the various ensembles and productions. In addition, students maintain the Student Government Association, electing student officers annually. An active student chapter of Music Educators National Conference is an integral part of student life for many at PCPA, while additional student organizations are available.

The Center City location offers a variety of restaurants, movies, professional touring company productions, all types of shopping, museums, libraries, historical areas of interest, and other forms of entertainment. All of these are within walking distance of the College.

Student Housing

The **PCPA Residence Hall** (Spruce Hall) is located at 301 S. 15th Street, about one (1) block from the main college facilities. The dormitory offers all of the regular dormitory services including a professional live-in director/counselor, student assistants/counselors, 24-hour security, laundry facilities, and a student lounge.

All rooms are double occupancy, with the exception of a few triples. All rooms are furnished with a study desk, chest of drawers, bed and mattress, chair, private bathroom, and small built-in kitchen. No food service is available.

All new freshmen and transfer students are expected to live in the Residence Hall during the first year of attendance/enrollment at PCPA.

The Summer Session

The College offers a three-week and a six-week Summer Session. Students may register for the courses on a regular credit basis. A list of course offerings may be obtained from the Registrar after May 1st.

ACT 101

Made possible through a grant from the Commonwealth of Pennsylvania Office of Equal Opportunity, ACT 101 is geared to assisting educationally and economically disadvantaged students to the completion of the certificate or bachelor's degree.

The Program provides for specialized tutoring and counseling in select courses in music, dance, and the humanities. In addition, if enrollment merits it, a six-week pre-college summer preparatory session is offered. All services offered by ACT 101 are free of charge, and every effort is made to distribute available financial aid in such a way as to arrange adequate aid packages to all ACT 101 students. Those who qualify for participation in the program must be residents of the Commonwealth of Pennsylvania and must demonstrate economic and educational need within the regulations specified in the program guidelines. Interested persons are encouraged to contact the ACT 101 Coordinator.

Pre-College Training

The College has found that the applicants who are best prepared for its programs of study are those who have had a minimum of two to five years of serious study prior to matriculation.

PCPA offers pre-college level training in music and dance to persons of all ages on a non-credit basis in the Music Conservatory and Dance Extension Divisions of the school. Instruction is

available on all instruments, voice, theory, composition, ballet, modern dance, and jazz dance.

PCPA applicants are not required to study in one of the School's pre-college division, however many have found it to be an excellent preparation for the college bound student. Additional information is available from the Admissions Office, Conservatory Division, or the Dance Extension Division.

Early Admissions Program

The Early Admissions Program is available to those who have completed the sophomore year of high school with at least a B average. This special program allows the student of exceptional talent and ability to complete high school and begin college simultaneously. Those accepted into the program are not eligible for college graduation until which time all high school graduation requirements have been completed and a diploma awarded.

This program is available ONLY to those who have exceptional talent, ability, and potential in an area of performance as well as high academic achievement and the full cooperation and approval of the College, the applicant's high school and parents.

Those interested should arrange for a personal interview with the Dean of Students/Admissions.

Part-Time Students

Part-time study is available to degree and non-degree students each semester. Interested persons should contact the Dean of Students and Admissions for information regarding registration procedures and instructions.

Transfer Students

Students wishing to transfer to PCPA from another college should follow the same application procedures as outlined on pages 15-16 for music majors and pages 23-24 for dance majors.

Any credits earned at another institution other than in the applicant's major area will be evaluated and validated by the PCPA Applied Music, Theoretical Studies, General Studies/Humanities, Music Education and/or Dance Division before they will be accepted for credit toward a PCPA degree. Advanced standing in the major area is determined as a result of the audition. The applicant may be asked to take tests which will aid in the evaluation of skill and knowledge. In no case will credit earned with a grade below "C" be accepted. Transfer students may receive no more than four semesters advanced standing in the major area.

Foreign Students

Foreign students who wish to enter PCPA must comply with all provisions of the Immigration Act and will be admitted only on a full-time basis. Immigration information is available from U.S. Embassy offices in foreign countries.

Foreign students are required to take the TEST OF ENGLISH AS A FOREIGN LANGUAGE (TOEFL) or provide proof of English proficiency. The College requires a TOEFL score of 450 or higher. TOEFL information is available from the Educational Testing Service, Box 899, Princeton, New Jersey, 08541, USA.

The I-20 Form, issued by the College for immigration purposes, will not be forwarded until the applicant has been fully admitted, provided an acceptable TOEFL score or the equivalent, and submitted the required advance tuition deposit.

FINANCIAL AID

PCPA offers financial aid to qualified students to help defray educational expenses. Some of the awards may be offered singly or in various "package" combinations. Last year, over 53% of the College's entering class received aid through PCPA institutional grants and employment, state and federal need-based programs (grants, loans, employment), private grants and scholarships, or a combination of all types of aid.

The standard **FEDERALLY-SPONSORED PROGRAMS** at PCPA are:

*Basic Educational Opportunity Grant (BEOG/PELL Grants)
*Supplemental Educational Opportunity Grant (SEOG)
*College Work-Study Program (CWSP)
*National Direct Student Loan (NDSL)
*Federally-Insured Loans

The following **STATE PROGRAMS** are available at PCPA:

*PHEAA (Pennsylvania residents only)
*Guaranteed Student Loan (GSL)

The following **INSTITUTIONAL PROGRAMS** are available at PCPA:

*Tuition Remission Grants (TRG)
*Private scholarships and awards

To be considered for any or all of the above types of student aid, applicants must submit:

1. The **Financial Aid Form (FAF)** published by the College Scholarship Service. FAF's are available at any secondary guidance office or by writing to the PCPA Financial Aid office.
2. The PCPA Financial Aid Application to the Director of Financial Aid.
3. The appropriate federal or state applications for individual programs.

NOTE: Those who wish to be considered for a Tuition Remission Grant and/or private scholarships and awards must apply for admission and complete the required audition prior to April 1.

ALL QUESTIONS OR PROBLEMS PERTAINING TO FINANCIAL AID OR APPLICATION PROCESSES SHOULD BE ADDRESSED TO THE DIRECTOR OF FINANCIAL AID.



Maestro Stanislaw Skrowaczewski conducts the PCPA Orchestra during a rehearsal session

PCPA SUMMER INSTITUTE

PCPA provides a unique opportunity for students to work and study with some of the world's leading performing artists during the summer. The six week program, held during June and July, enables instrumentalists and dancers of high school and college age to work in a highly professional atmosphere.

The Orchestral program centers around orchestral, ensemble, and individual musical growth. The Institute's Orchestra performs a number of times during the summer. Last year, Charles Dutoit, Music Director of the Montreal Symphony, conducted a performance at the Mann Music Center, the summer home of the Philadelphia Orchestra. Students at the three Institutes are invited to attend, for free, the eighteen concerts given by the Philadelphia Orchestra at the Mann Music Center. In addition, members of this celebrated ensemble work closely with the students of the Orchestral Institute; coaching and rehearsing sectionals and small chamber ensembles, and conducting master classes on their respective instruments.

The Dance Institute offers daily technique classes in ballet, jazz, and modern dance. Rosanna Servalli, Ivan Nagy, Donald Sadler, Ethel Winter, and Liz Williamson each taught advanced sections for the Institute last summer. Intermediate and elementary level technique classes are also available as well as courses in Styles and Steps of Theatre Dance, Jazz Dance Workshops, mime, tap, and dance composition.

The Jazz Institute offers jazz students big band and small combo experience. Internationally famous jazz educators and performers such as Slide Hampton are featured in clinics and concerts. Last year, Neil Slater conducted the Jazz Institute in a concert at Philadelphia's PCPA Shubert Theatre. Concepts about commercial music, improvisation, and arranging are discussed in workshops and classes during the program.

The professional environment, the quality of faculty, and the creative energy that is generated at all PCPA Summer Institutes help to make this a truly rewarding and worthwhile experience. Interested students should contact Douglas H. Fitzgerald, Coordinator, Summer Institutes.

1982-'83 OFFICIAL TUITION AND FEES

TUITION

Undergraduate			
Full-Time	School of Dance	Per Semester	$2625
Full-Time	School of Music	Per Semester	$2625-$2910*
Part-Time Rates			
Individual Major Instruction		Per Hour	*
Class Instruction		Per Credit Hour	$185
Graduate			
Full-Time	School of Music	Per Semester	$2815-$3065*
Part-Time Rates			
Individual Major Instruction		Per Hour	*
Class Instruction			
Dance		Per Credit Hour	$345
Music		Per Credit Hour	320
Opera		Per Credit Hour	320

COLLEGE HOUSING (Includes Room Only)

Double-room occupancy (Room only)	Per Semester/Per Person	$975

FEES AND CHARGES

Application Fee	$ 25
Registration Fee (Per Semester, Part-Time only)	$ 25
Tuition Deposit	$100
Examination for Advanced Standing	$ 50
Late Registration Fee	$ 50
Late Tuition Payment Fee	$ 50
Special or Make-Up Examination	$ 25
Returned Checks	$ 5
Graduation Fee	$ 60
Transcripts (each)	$ 2
Instrumental Rental Fee (Per Semester) (For Double Degree Students Only)	$ 25
Instrument Deposit (Per Semester) (For Double Degree Students Only)	$ 50
Ensemble Library Deposit (Per Semester)	$ 10
Course Overload Fee (Per Credit Hour—Undergraduate)	$185
(Per Credit Hour—Graduate)	$ **
Dormitory Deposit Fee (When Applicable)	$100

*A variable rate, dependent upon Individual Major Instruction.
**A variable rate, dependent upon specific Graduate Program.

TUITION DEPOSIT

A tuition deposit is required of all new students when accepted and is credited to the first semester's tuition. It is not refundable after July 1 for students entering in the Fall Semester or December 1 for students entering in the Spring Semester.

A tuition deposit is also required of all returning students in November for the spring semester and prior to registration in April for the fall semester. The deposit is credited to the following semester's tuition. Financial aid recipients who have confirmed grants scholarships or loans for the full tuition amount will not be subject to this requirement after they have received written confirmation from the Director of Financial Aid.

PAYMENT OF FEES

Tuition and fees are payable on or before August 1 for the Fall semester and on or before December 1 for the Spring semester. Credit will be allowed for amounts paid at registration.

Students who are delinquent in payment of financial obligations will not be permitted to attend classes or register for the following semester and will be subject to appropriate late payment and late registration fees. No transcript, grade report, degree or certificate will be issued to a student until all tuition, fees, fines, emergency loans and any other assessed charges are paid in full.

COLLEGE REFUND POLICY

The College must engage its faculty and make other financial commitments in advance of each term in accordance with the number of students who have expressed their intent to enroll. When students withdraw from the College, vacancies are created which cannot be filled and the College's financial commitment must still be honored.

The refund policy at PCPA applies only to a complete withdrawal from all courses for which either a full-time or part-time student is registered. Any partial withdrawal (i.e. from individual courses) will not result in a partial refund of tuition. A change in tuition assessment status from full-time to part-time will not be permitted on or after the first day of classes.

Any student who withdraws from the College before the first day of classes will receive a 100% refund of tuition paid (excluding fees and charges).

For those who withdraw on the first day of classes of anytime thereafter, an administrative committee may review refund requests. When approved, the refund schedule allows for up to 80% refund during the first week of classes; 60% during the second week; 40% during the third week; 20% during the fourth week; and no refund after the fourth week of classes.*

No refunds are allowed for Dormitory Charge(s) after the student has moved into the Residence Hall.

In computing refunds, the date of withdrawal is the date on which the Registrar receives written notice from the student, his parents, or his guardian. If notice is received after withdrawal, refunds cannot be made retroactive to date leaving.

No refunds will be made to students dismissed at any time for unsatisfactory academic standing or infraction of regulations.

Refunds for students receiving financial assistance from scholarships, grants, or loans will be returned first to the grantors in accordance with their requirements, and the difference, if any, will be refunded to the student.

*Refund Policy effective 1983-1984 academic year.

FACULTY BIOGRAPHIES

ADELE ADDISON *(Voice)*—Graduate, Westminster Choir College; additional studies at the Berkshire Music Center; performed with the New York, Boston, Chicago and Cleveland orchestras; performed with most major opera companies including the New York, New England and Washington Opera Companies; current faculty member at the Eastman School of Music and SUNY at Stonybrook.

RICHARD ALEXANDER *(Organ)*—BM, Curtis Institute of Music; MM, Yale University; Research Fellow, Institute of Sacred Music of the Yale University School of Divinity; organist and choirmaster of St. Paul's Church, Chestnut Hill.

JAMES V. AMADIE *(Modern Harmony and Jazz Theory)*—BME, Philadelphia Musical Academy; former jazz pianist with the Woody Herman Orchestra; performed at New York's Copacabana; accompanist for Mel Torme, Bobby Rydell and Al Martino; performed with the Philadelphia Orchestra Brass Ensemble; composed for Woody Herman, Oscar Peterson and Charlie Byrd; conducted score for National Football League films.

ADELCHI LOUIS ANGELUCCI *(Bassoon)*—Graduate, Curtis Institute of Music; member of the Philadelphia Orchestra since 1950; former member of the Pennsylvania Symphony and the National Symphony Orchestra; former member of ballet and opera orchestras of Philadelphia.

WILLIAM ASHBROOK *(Opera History)*—BA, University of Pennsylvania; MA and post-graduate studies, Harvard University; contributor to *Grove's Dictionary* and *Opera News*; author of numerous books on opera history.

ELMER BALL, JR., *(Jazz Dance)*—Studied with Katherine Dunham, Pearl Primus, Vincenzo Celli, Marion Cuyjet, and John Hines; toured with Talley Beatty, Katherine Dunham, Geoffrey Holder, and Alvin Ailey.

JEANNE BEHREND *(Piano)*—Graduate, Curtis Institute of Music; studied piano with Josef Hofmann and composition with Rosario Scalero; received the Distinguished Daughter of Pennsylvania award in 1978.

PETER BERTINI *(Modern Dance)*—Graduate, SUNY at Brockport and Philadelphia College of the Performing Arts; additional study at the Clark Center for the Performing Arts and Jo Jo's Dance Factory; performed with The Great Chazy Dance Company and the Schuylkill Valley Regional Dance Theatre.

ROGER BLACKBURN *(Trumpet)*—Graduate, Curtis Institute of Music; student of Samuel Krauss; member of the Philadelphia Orchestra since 1974; received a Fulbright Scholarship to study with Helmut Wobisch at the Academy of Music, Vienna; former Principal Trumpet with the Israel Philharmonic Orchestra; former member of the St. Louis Symphony and the Houston Symphony.

ROBERT BLOOM *(Oboe)*—Graduate, Curtis Institute of Music; student of Marcel Tabuteau; former member of the Rochester Orchestra; former solo oboist with the NBC Symphony Orchestra under the direction of Arturo Toscanini; toured with the Bach Aria Group and served as solo oboist; Professor Emeritus at Yale University; former faculty member at the Juillard School of Music; former students include solo oboists in the Chicago, Los Angeles, Pittsburgh, Toronto, San Francisco, Rochester Philharmonic, Vancouver, St. Paul, Orlando, Tampa, and New Haven Symphony Orchestras.

MICHAEL BOOKSPAN *(Percussion)*—BS, Juilliard School of Music; studied with Morris Goldberg, Saul Goodman, and Fred Albright; Principal Percussionist and Associate Tympanist with the Philadelphia Orchestra; and former xylophone soloist with the US Air Force Band; former member

of the Little Orchestra Society of New York, the New York City Ballet Orchestra, and the Goldman Band; current faculty member of the Curtis Institute of Music. Recipient of C. Hartman Kuhn Award of the Philadelphia Orchestra.

EDWARD T. BRAKE *(Dean of Students and Admissions)*—BS, Artist's Diploma in Voice, Southwest Missouri State University; MS, Southern Illinois University; Dean of Students and Instructor of Psychology, Bethany College, Lindsborg, Kansas (1966-70); Director of Financial Aid, Trenton State College, Trenton, New Jersey (1970-76); served on Special Presidential Advisory Committee on Financial Aid, Washington, D.C. (1972-73); studied and performed with Marjorie Lawrence; studied with Robert Ruetz; appeared in musicals as actor/singer in Equity productions, Starlight Theatre, Kansas City (1964-70); has performed with Duke Ellington (on tour), and with Shirley Jones, Donald O'Connor, Pernell Roberts, Giorgio Tozzi, Molly Picon, John Davidson, Sandy Duncan, Ginger Rogers; currently Vice President, Board of Directors of Philadelphia Boys Choir; adjudicator for numerous talent and scholarship competitions; Outstanding Educator in America (1971); Listed in Who's Who in the East (1973-83); Outstanding Young Man of the Year Award (U.S. Jaycees, 1977).

JANICE BRYSON *(German)*—BM, Philadelphia College of the Performing Arts; MM, Temple University; PhD candidate, Bryn Mawr College; member of the Philadelphia Singers.

CYNTHIA DAVIS BUFFINGTON *(Humanities)*—AB, Randolph-Macon Women's College; MA, PhD, University of Virginia; Member of Lychnos Society; former faculty member, Drexel University and the University of Virginia.

LARRY CANNON *(Make-Up)*—Designer and make-up for numerous opera companies throughout the U.S., Canada, and South America, including the San Francisco Opera and the New York City Opera; currently, the Master of Wigs and Make-up, Opera Company of Philadelphia.

MARIANNE CASIELLO *(Voice)*—Graduate, Curtis Institute of Music; professional engagements include operatic roles such as Mimi, Violetta, Micaela, Nedda and Marguerite (Faust); faculty member of Curtis Institute of Music and Settlement Music School.

JOSEPH CASTALDO *(President/Composition)*—BM, MM, Philadelphia Conservatory of Music; student at St. Cecilia Academy in Rome and the Manhattan School of Music; student of Vittorio Giannini and Vincent Persichetti; numerous compositions performed throughout the world; served as a founder and President of the Philadelphia Composers Forum. President of the Philadelphia College of the Performing Arts since 1966.

ROBERT L. CERULLI *(Double Bass)*—Graduate, Curtis Institute of Music; BM, Philadelphia Musical Academy; MA, Trenton State College; student of Roger M. Scott; former member of the Buffalo Philharmonic Orchestra; current member of the Trenton Symphony, the Delaware Symphony, New Jersey State Opera Orchestra; served as Master Bass teacher for the 19th International String Conference.

DONALD CHITTUM *(Coordinator, Theory Composition Division)*—BM, MM, DM, Philadelphia Conservatory of Music; studied with Vincent Persichetti and Boris Koutzen; former president of the Pennsylvania Music Teachers Association and the Pennsylvania Council on Music and Education; former chairman of the Pennsylvania Fine Arts Project; current chairman of the Music Teachers National Association; recently named Teacher of the Year by the Pennsylvania Music Teachers Association. He is chairman of the Music Department of the Pennsylvania Governor's School for the Arts.

KENT CHRISTENSEN *(Librarian)*—BA, Columbia University; MA, University of Connecticut.

FRANK COSTANZO *(Violin)*—BM, University of Pennsylvania; member of the Philadelphia Orchestra since 1941; former member of the American String Orchestra; received the Hartman Kuhn Award of the Philadelphia Orchestra in 1959.

NEIL COURTNEY *(Double Boss)*—BM and Performer's Certificate, Eastman School of Music; studied with Oscar Zimmerman and Roger M. Scott; member of the Philadelphia Orchestra since 1962; former member of the US Marine Band and the Rochester Philharmonic under Eric Leinsdorf; former Principal Bassist with the National Symphony Orchestra.

NICHOLAS D'AMICO, JR. *(Percussion)*—Graduate, Curtis Institute of Music; free-lance percussionist throughout the East including engagements with the Pennsylvania Ballet Company Orchestra.

JOSEPH DeANGELIS *(French Horn)*—BM, Juillard School of Music; student of James Chambers; former member of the New Orleans Philharmonic; current Principal Horn with the Philadelphia Opera Orchestra and the Pennsylvania Ballet Company Orchestra; has played extra horn with the New York Philharmonic for the past 20 years.

DOROTHY DELAY *(Violin)*—BA, Oberlin Conservatory of Music and Michigan State University; graduate studies at the Juilliard School of Music; student of Hans Less and Ivan Galamian; founder of the Stuyvesant Trio; former students include Itzhak Perlman, Pinchas Zucherman and violinists with the New York, American, Tokyo, and Cleveland String Quartets; current faculty member of the Juilliard School of Music, Sarah Lawrence College, the Aspen Music School, the Cincinnati Conservatory, and the New England Conservatory of Music. Visiting Professor at PCPA since 1977.

CAROLYN DENGLER *(Voice)*—BM, Teacher's Diploma, Philadelphia Conservatory of Music; soprano soloist and accompanist throughout the East.

JOSEPH de PASQUALE *(Viola)*—Graduate, Curtis Institute of Music; studied with Louis Bailly, Max Aronoff and William Primrose; Principal Violist with the Philadelphia Orchestra since 1964; former Principal Violist of the Boston Symphony; former member of the US Marine Band; violist with the DePasquale String Quartet; current faculty member of the Curtis Institute of Music.

JULIA de PASQUALE *(Violin)*—Graduate, Curtis Institute of Music; student of Veda Reynolds; member of the Philadelphia Orchestra since 1964; former member of the Toronto Symphony Orchestra; participant in the Marlboro Music Festival under the direction of Rudolf Serkin.

ROBERT de PASQUALE *(Violin)*—Graduate, New School of Music; student of Jascha Brodsky; member of the Philadelphia Orchestra since 1964; former member of the New York Philharmonic and the US Navy Band; currently a violinist with the DePasquale String Quartet.

WILLIAM de PASQUALE *(Violin)*—Studied with Veda Reynolds at the Curtis Institute of Music; Associate Concertmaster of the Philadelphia Orchestra since 1964; received a Fulbright Scholarship to study in Salzburg, Austria, former Concertmaster of the New Orleans Philharmonic; former Concertmaster and violin soloist with the St. Louis Sinfonietta; violinist with the DePasquale String Quartet.

JOHN DEWITT *(Coordinator, Humanities Division)*—BA, Northwestern University; MA, PhD, University of Connecticut; winner of the Wallace Stevens Poetry Award in 1968.

MARIA ROTA DiBLASI *(Humanities)*—BS, Saint Joseph's University. Formerly the Instructor of Italian language, Literature, and Diction at Curtis Institute of Music; Interpreter and translator for municipal, state, and federal courts; collaborator with husband on English-Italian/Italian-English Dictionary.

ANNETTE DIMEDIO *(Piano)*—BA, Swarthmore College; MM, Temple University; doctoral studies, Bryn Mawr College; student of Dr. Clement C. Petrillo; first student to win all three Philadelphia Orchestra Student Division Competitions, performing with the orchestra on each occasion; performed with the Columbia Symphony Orchestra; recent winner of the Ima Hogg National Competition resulting in a solo performance with the Houston Symphony Orchestra.

ALLISON DRAKE *(Piano)*—Graduate, Philadelphia Conservatory of Music; studied with D. Hendrik Ezerman and Madam Olga Samaroff Stokowski; former Dean of the Philadelphia Conservatory of Music.

LILBURN DUNLAP *(Theory/Composition)*—BM, MM, Philadelphia Conservatory of Music; student of Allison Drake and Vincent Persichetti; former president of the Pennsylvania Music Teachers Association.

MICHELLE FRAMPTON ED *(Jazz Dance)*—Studied at Point Park College, the Gus Giordano Dance Center, and the Teachers Training School; worked and performed with the American Dance Ensemble and the Pittsburgh Lyric Opera.

ROBERT ELMORE *(Organ)*—BM, University of Pennsylvania; 3 Licentiates of the Royal Academy of Music, London; Associate Degree, Royal Academy of Music, London; LHD, Moravian College; LLD, Alderson-Broaddus College; former organist/choir director of the Central Moravian Church, Bethlehem, Pennsylvania, and the Holy Trinity Church, Philadelphia; current organist at the Tenth Presbyterian Church in Philadelphia.

FRANCES FANELLI *(Piano)*—BM, Philadelphia Musical Academy; studied with Mme. Genia Robinor and Leon Fleisher; made her New York debut at Town Hall in 1966 as winner of the Leschetizky Association International Competition; named an Outstanding Young Woman in America and is listed in the International Who's Who of Musicians.

SHARON FILONE *(Modern Dance)*—BFA, North Carolina School of the Arts; former member, Martha Graham Co. and Pauline Koner Dance Consort; taught in Laban Center for Movement and Dance, London.

ROLAND FIORE *(Opera Coach)*—Extensive studies in the United States and Europe; formerly affiliated with the New York City Opera, Kansas City Starlight Theatre, the Frankfort Radio Symphony, and the St. Cecilia Orchestra in Rome; former staff conductor of the Philadelphia Lyric Opera Company; conductor of the Orchestra Philharmonia of Montgomery County, Pennsylvania.

MANFRED FISCHBECK *(Modern Dance)*—BA, Freie University of Berlin; former member of Gruppe Motion Berlin, the chamber dance ensemble which evolved from the Mary Wigman School; since 1968, served as co-director of the Group Motion Dance Theatre Company and School in Philadelphia.

KARIN FULLER *(Harp)*—BM, Philadelphia Musical Academy; Studied with Edna Phillips, Alice Chalifoux at the Salzedo School in Maine and at the Berkshire Music Center; member of the Orchestra Society of Philadelphia and the Pottstown Symphony Orchestra; performed with the Philadelphia New Music Group.

JAMES GALLAGHER *(Recording)*—Studied at Wilkes College and Temple University in Radio, Television & Film; co-manager of Sigma Sound Studio; worked with artists including B.B. King, Lou Rawls and Stevie Wonder.

RICHARD GENOVESE *(Trombone)*—Graduate, Curtis Institute of Music; studied with Glenn Dodson, Charles Gusikoff and Gordon Pulis; substitute trombonist with the Philadelphia Orchestra; current faculty member at Immaculata College and Bucks County Community College; performed with the Philadelphia Opera Company, Marlboro Festival Orchestra and the Stuttgart Ballet Orchestra.

SUSAN B. GLAZER *(Director, School of Dance)*—BA, American University; MA, Temple University; additional studies at La Sorbonne; former member of faculty, Drexel University and Harcum Junior College; past president, Philadelphia Dance Alliance, member Pennsylvania Council on the Arts Advisory Panel; Chairman, Dance Committee, Philadelphia Art Alliance; dance studies with Virginia Freeman, Paul Sanasardo, Pearl Lang, and Dan Wagonner; has performed in and choreographed for companies in Philadelphia, Washington D.C., Germany, France, and Los Angeles.

SUSAN D. GOTTLIEB *(Ballet)*—BS, Wharton School of the University of Pennsylvania; studied at Harkness House for Ballet Arts and with the Stuttgart Ballet; performed with the Ballet Company of the Philadelphia Opera Company and the Downtown Ballet Company in NYC. Taught at University City Arts League.

ALISON GREEN-KELLY *(Acting)*—BFA, MA, New York University; studies with Stella Adler, The National Theatre, The Central School of Speech and Drama, and London University; has appeared off-off Broadway, off-Broadway, and in regional theatre. Has taught at New York University, the South Bronx Community Action Theatre and at Rutgers University.

ARNOLD GROSSI *(Violin)*—Studied at the Settlement Music School; student of Raphael Bronstein; member of the Philadelphia Orchestra since 1969; former member of the National Symphony Orchestra, the Pittsburgh Symphony and the Bach Festival Orchestra.

GEORGE HARPHAM *(Cello)*—Graduate, Curtis Institute of Music; Assistant Principal Cellist with the Philadelphia Orchestra since 1977; member of the DePasquale String Quartet and the Philadelphia Chamber Ensemble.

MARION HARVEY *(Voice)*—Diploma and Post-graduate work, Juillard School of Music; MM, University of Pennsylvania; studied with Max Lorenz and Marion Szelely-Freschl; appeared with the Gotham Opera Company and the Wilmington Opera Society; current faculty member at the Wilmington Music School; recipient of the Hilda K. Kitzsche Prize awarded by the University of Pennsylvania.

BRIGITTA HERMANN *(Modern Dance)*—Studied at Palucca School/Academy of Dance in Dresden and at the Mary Wigman Dance Studio in West Berlin; founded the Gruppe Motion Berlin in 1962; Co-director of Group Motion Dance Company; recipient of an NEA Choreographer's Fellowship; current faculty member at the University of Pennsylvania.

MARK HUXSOLL *(Music Education)*—BM, BME, Philadelphia Musical Academy; studied with Samuel G. Krauss; current faculty member of Chestnut Hill College and the Creative Arts Center of Philadelphia; member of the Chestnut Brass Company, International Trumpet Guild, New York Brass Conference for Scholarships and Chamber Music America; named Young Artist to Watch in 1979 by Musical America.

FRANCO IGLESIAS *(Voice)*—Studied at La Scala of Milan, Italy. Past Winner of vocal competition at La Scala. While at La Scala he sang with such great artists as Callas, Tebaldi, DeStefano, and Del Monoco. Former Artistic Director of El Palacio de Bellas Artes, Mexico City, and Israeli National Opera Company, Tel Aviv. Former Music Director of Teatro Municipal of Caracas and the National Opera of Venezuela. Recipient of Rockefeller Award. Currently Director of Westchester (NY) Festival and studio coach/teacher in New York City. Many former students, including Placido Domingo.

GLORIA JOHNS *(Cello)*—BM, MM, New England Conservatory; studied with Stephen Geber, Ron Leonard, and Lynn Harrell; member of the Philadelphia Orchestra and former Associate Principal Cellist with the Buffalo Philharmonic.

FRANK J. KADERABEK *(Trumpet)*—Attended the Chicago Musical Academy; studied with Edward Masacek, Adolf Herseth, Harry Glantz and Nathan Prager; currently Principal trumpet of the Philadelphia Orchestra; former member of West Point Band and Dallas Symphony. Member of faculty of Curtis Institute of Music and Temple University.

HAROLD KARABELL *(Clarinet/Saxophone)*—BA, Glassboro State College; studied with Stanley Marshall and Ralph McLane; current faculty member at Temple University and Bucks County Community College; performed with the Opera Company of Philadelphia and with Bobby Sherwood and Artie Shaw; currently the contractor for the Shubert Theatre.

FREDRICK KAUFMAN *(Dean of the College/Composition)*—BM, MM, Manhattan School of Music; Resident Composer, University of Wisconsin; faculty member, Rubin Academy of Music in Israel; Resident Composer and Department Chairman, Eastern Montana College; awards from the National Endowment for the Arts, University of London, National Association of Jazz Educators, California Fine Arts Council, Norwegian Government and Wisconsin Composers League; recipient of Fulbright Fellowship and the Darius Milhaud Award in Composition from Aspen Music Festival; compositions performed by Israel Philharmonic, Zubin Mehta conducting; Pittsburgh Symphony, William Steinberg, conductor; and Jerusalem Symphony and St. Paul Chamber Orchestra; ballets performed by Royal Swedish Ballet, Royal Winnipeg Ballet and the Batsheva Dance Company; author of the books *The African Roots of Jazz and Diatonic Harmony.*

MASAO KAWASAKI *(Violin)*—Graduate, Juilliard School of Music; student of Dorothy DeLay; studied in Japan with Ryosaku Kubato and Kideo Saito; performed in master classes with Isaac Stern and Josef Gingold at the Toho School; current faculty member of the Aspen Music School; member, Orpheus Chamber Ensemble and the Washington Quartet of the Kennedy Center.

JANICE KESTLER *(Musicianship)*—BME, MM, Temple University; post-graduate study, Westminster Choir College; national executive for the Association of Professional Vocal Ensembles; performs regularly with the Philadelphia Singers; recently recorded Lukas Foss' "Time Cycle" with the composer conducting.

MARTIN KRAVITZ *(Modern Dance)*—Featured as dancer and associate Director of Wimmer, Wimmer, and Dancers (Philadelphia); has danced with Utah Repertory Dance Theatre and Batsheva Dance Company of Israel; his choreography has been performed by Repertory Dance Theatre, Chicago Moving Company, Massachusetts Dance Ensemble and Wimmer, Wimmer and Dancers.

STEVEN R. KRAVITZ *(Anatomy/Kinesialogy)*—BA, Temple University, DPM, Pennsylvania College of Podiatric Medicine; in private practice in Philadelphia; medical staff member of Roxborough Memorial Hospital; podiatry and surgical staff member of Rolling Hill Hospital, James C. Guiffre Medical Center and Pennsylvania College of Podiatric Medicine; sports medicine consultant with Riverside Nautilus Center and the Roxborough YMCA.

JAY PAUL KRUSH *(Tuba)*—BM in Composition; Eastman School of Music; MM, Northwestern University; studied with Arnold Jacobs; played with the Ars Nova Brass Quintet; Principal Tuba of the Eastman Wind Ensemble and the Yale/Norfolk Brass Quintet; winner of composition awards from the National Society of Arts and Letters, the National Association of College Wind and Percussion Instructors and the Bicentennial Anthem Prize; member of the Chestnut Brass Company.

JAN KRZYWICKI *(Coordinator, Musicianship Division)*—BM, University of Kansas; MM, Philadelphia Musical Academy; studied at the Juillard School of Music with Vincent Persichetti, Elliot Carter, Jane Carlson, Joseph Castaldo, Theodore Antoniou, Nadia Boulanger, and Darius Milhaud; works have been performed by the Philadelphia Orchestra, the Pennsylvania Ballet and the Portland Symphony Orchestra.

PAUL KRZYWICKI *(Tuba)*—BM, MM, Indiana University; graduate assistant to William Bell; studied with Joseph Novotny, Lloyd Geisler, Abe Torchinsky, and Leo Romano; member of the Philadelphia Orchestra since 1971; member of the Philadelphia Brass Soloists; former member of the U.S. Military Academy Band; current faculty member at the Curtis Institute of Music; performed with the Portland Symphony, the Buffalo Philharmonic, the Youngstown Symphony, the Boston Ballet and Opera Companies, and the Aspen Festival Orchestra.

CARLTON JONES LAKE *(Music Education)*—BM, MM, Temple University; DM, Philadelphia Conservatory of Music; former supervisor of vocal music for the School District of Philadelphia; former coordinator and evaluator for the Juilliard Repertory Project; Founder and Director of the Academy Boys Choir, Director of the PCPA Performing Arts School.

JOSEPH LANZA *(Violin)*—Graduate, Juilliard School of Music; student of Joseph Fuchs, Hans Letz, and Frank Costanzo; member of the Philadelphia Orchestra since 1958; former member of the Juilliard Symphony Orchestra and the U.S. Navy Orchestra.

SYLVIA OLDEN LEE *(Opera Coach)*—Studied Italian Opera at St. Cecilia Conservatory in Rome and German Lieder at the Munich Conservatory; served as opera coach in Munich, Stockholm, Berlin, Stuttgart, Belgrade, London and at the New York City Opera and the Metropolitan Opera; current faculty member of the Curtis Institute of Music.

JOHN LEONARD *(Classical Guitar)*—BM, MM, Philadelphia Musical Academy; student of Robert Morgan; student of plectrum guitar with Joseph Sgro and Dennis Sandole.

FLORENZA D. LEVENGOOD *(Piano)*—Early studies with her father, Antonio Decimo, clarinetist; studied piano with Leo Ornstein at the Philadelphia Musical Academy; studied chamber music and interpretation with Carlo Peroni of St. Cecilia Academy in Rome.

GLORIA V. LIHOTZ *(Voice)*—BM, MM, Philadelphia Musical Academy; studied with Carolyn Dengler and Licia Albanese; studied dramatics with Tito Capobianco and Rhoda Levine; current faculty member of the Merchantville Conservatory of Music; performed with the Philadelphia Opera Company, the Regal Opera Company, and the Philadelphia Musical Theatre.

LOREN LIND *(Flute)*—BM, Temple University; graduate studies at the University of Hawaii; student of Murray Panitz; member of the Philadelphia Orchestra since 1974; studied with the principal flutists of the Honolulu Symphony, Seattle Symphony, and the NHK Symphony of Tokyo; former member of the Lyric Opera Orchestra and the Honolulu Symphony.

ANTHONY MARCHIONE *(Trumpet)*—Graduate, Curtis Institute of Music; has performed as Principal Trumpet with the CBS Symphony Orchestra, Philadelphia Lyric and Grand Opera, and Philadelphia Little Symphony; performed with the Metropolitan Opera and the Stuttgart Chamber Symphony; current Principal Trumpet with the Valley Forge Music Theatre; teacher and conductor with the Philadelphia Archdiocesan school system.

LARRY MCKENNA *(Saxophone)*—Studied saxophone with Tony Benedetta and arranging with Frank Hunter and Dennis Sandole; performed with Frank Sinatra, Tony Bennett, Michel LeGrand, and Sarah Vaughan.

ROY MCPHERSON *(Music Education)*—BME, MA, Central Michigan University; Instructional and supervisory positions in Michigan, California and Alaska; coordinator of several major music festivals in California and Alaska including Sitka Fine Arts Camp and La Sierra Creative Arts Camp; recipient of an American Studies Fellowship; frequent adjudicator for regional music festival competitions including the Alaska State Council on the Arts Composition Competition; past president Tulare-Kings County Music Educators Association and board member of the Alaska State MENC.

GUIDO MECOLI *(Clarinet)*—Graduate, Curtis Institute of Music; studied with Ralph MacLean, Jules Serpentine, Ignatius Gennusa, and Anthony Gigliotti; former Principal Clarinetist with the Philadelphia Lyric and Grand Opera Companies; former member of the Reading Symphony and Trenton Symphony Orchestra; guest soloist with the Curtis String Quartet; member of the Pennsylvania Ballet Orchestra.

DOUGLAS S. MEDLIN *(Coordinotor, Music Education)*—BM, University of Georgia; MM, East Carolina University; EdD, University of Illinois; former Director of Music Education at West Virginia Wesleyan College, music instructor at Macon Junior College, and public school teaching in Connecticut and Virginia.

KATHLEEN S. MILLY *(School Accompanist)*—BA, Princeton University; piano student of Heddy Kilian and George Mulfinger (Syracuse, NY), and Jacob Lateiner (Juilliard School of Music); former opera coach at Boston University accompanist and teacher in Boston area, and organist at Massachusetts Institute of Technology.

LEONARD MOGILL *(Viola)*—BM, Philadelphia Musical Academy; Graduate, Curtis Institute of Music, Honorary Doctorate, Philadelphia College of the Performing Arts; student of Louis Bailly; member of the Philadelphia Orchestra since 1935, retired; former member of the Musical Fund Society Quartet; current faculty member at Temple University and the New School of Music.

MARGARITA CSONKA MONTANARO *(Harp)*—Graduate, Curtis Institute of Music; graduate studies at Vienna Music Conservatory; member of the Philadelphia Orchestra since 1963; studied with Carlos Salzedo and Marilyn Costello; participant in the Marlboro Festival.

MICHAEL NATALE *(Trumpet)*—BME, Philadelphia Musical Academy. Studied with Gilbert Johnson; staff trumpeter, Mike Douglas Show; substitute trumpet for Tonight Show Band; has worked extensively with Peter Matz, Nick Perito and Bob Florence; composed original music for NFL films, 1976.

ANDREW PAP *(Ballet)*—Studied at Licoul Pedagogic Universitar and Scoala de Coreografie in Romania; current faculty member of the Pennsylvania Ballet School; former member of the Romanian State Opera and Ballet; taught at Scoala de Coreografie, the Italian Dancers Union, the Saratoga Ballet Center, and the International Dance Center in Rome.

HAROLD PARKER *(Voice)*—BM, University of Pennsylvania; MM, Philadelphia Musical Academy and Temple University; studied voice with Martial Singher and coached with Alfred Knopf in Munich; appeared with the Zagreb Philharmonic Orchestra, Marlboro Music Festival, NBC Color Recital, Co-Opera Company, Lyric Opera Company, Chamber Opera Players, Pennsylvania Composers' Forum, and Pennsylvania Contemporary Players.

CALVIN PRICE *(Brass Ensemble)*—BM, Oberlin Conservatory of Music; MM, New England Conservatory; studies with Frank Kaderabek, Seymour Rosenfeld, Armando Ghitallo; recipient of Tanglewood fellowship; served as principal of the Chatauqua Symphony and Opera Orchestras at the Contemporary Brass Quintet.

JOSEPH PRIMAVERA *(Conductor, Symphony Orchestra/ Music Education)*—Graduate, Combs College of Music; conductor of the Delaware Valley Philharmonic Orchestra and the Youth Orchestra of Greater Philadelphia; former member of the Philadelphia Orchestra; former conductor of the Old York Road Symphony; appeared as Guest Conductor with the London Philharmonic; performed as Music Director and Conductor of the feature film CYCAD and seven CBS specials; recipient of the C. Hartman Kuhn Award from the Philadelphia Orchestra.

CHARLES W. RAISON *(Executive Director)*—BA, Michigan State University; MFA, Tulane University; Associate Professor and Chairman of the Theatre Department, Lycoming College, Williamsport, PA. (1961-68); Executive Director, American Academy of Dramatic Arts, N.Y.C. (1969-1976); Director of Planning and Development, Studio Arena Theatre, Buffalo, N.Y. (1976-1979); Executive Director, Playhouse Square Foundation, Cleveland, O. (1979-1982); Consultant for National Endowment for the Arts and various theatre projects nationwide.

THERESE CASADESUS RAWSON *(French)*—Studied at Sorbonne, Paris; PhD, University of Pennsylvania; current faculty member of the Curtis Institute of Music; specializes in French diction and French vocal repertoire.

DEBORAH REEDER *(Cello)*—BM, MM, Philadelphia Musical Academy; studied with Lorne Munroe and Luigi Silva; former member of the Philadelphia Orchestra; current Principal Cellist with the Opera Company of Philadelphia and the Mozart Society of Philadelphia; former Principal Cellist of the Philly Pops; performed with the Cheltenham Trio, Viola de Gambist with the American Society of Ancient Instruments, and with the Princeton Chamber Orchestra; cellist with the Philadelphia Trio and the Amado String Quartet; performed with the Philharmonia Orchestra, the Pennsylvania Ballet Company Orchestra, Penn Contemporary Players, the Philadelphia Composers Forum, and the Concerto Soloists.

RONALD REUBEN *(Clarinet)*—Graduate, Temple University and Curtis Institute of Music; studied with Joseph Gigliotti and Anthony Gigliotti; former member of the Stan Kenton Band and Chicago Little Symphony; former member of Chamber Symphony of Philadelphia; member of faculty at Temple University and the New School of Music; Bass Clarinet with Philadelphia Orchestra since 1967.

WENDY RICHMAN *(Nutrition)*—BS, Penn State University; MA, Beaver College; Nutrition Specialist at American Health Fitness Center, Philadelphia.

BRUNO RIGACCI *(Conductor)*—Has conducted at most of the great operatic theatres of Europe, including Maggio Musicale Fiorentino and La Scala, as well as with the New York City Opera where he opened the '82-'83 season. Among the '81 operas he has conducted are all of Puccini's and Donizetti's. Also a composer, his works include five operas, several symphonies, and pieces for chamber music. His opera Ecuba won first prize at the Opera Theatre in Rome, and another, Professor King was selected and produced at the Festival delle Novita in Bergamo in 1957. He has been permanent conductor at the Kungliga Theatre in Stockholm. Former conductor and instructor of opera performance and conducting of the Accademia Chigiana in Siena, as well as permanent conductor of the annual Festival Settimane Musicali Senesi, and Artistic Director of the Opera Barga Festival in Italy.

LAVAUGHN ROBINSON *(Tap Dance)*—Performed at the Apollo Theatre in NYC and Frank Palumbo's clubs in Philadelphia; performed with the Dancing Jets and the South Sydney League in Australia; performed with the Wayne Newton show for several years.

GABRIELA ROEPKE *(Opera/Theatre History)*—Studied in Santiago, Paris, and the University of North Carolina; recipient of two Fulbright Scholarships and the Roland Holt Playwright Award, and a Guggenheim Fellowship; author and producer of over 15 original plays in Latin America, the United

States, and Spain; former visiting lecturer at the New School for Social Research and at the Society for Ethical Culture in New York City; lectures for New York City Opera Guild; has had numerous articles published in the San Diego Opera Magazine, the New York City Opera Spotlight, and Opera News.

SEYMOUR ROSENFELD *(Trumpet)*—Graduate, Curtis Institute of Music; studied with Saul Caston; member of the Philadelphia Orchestra since 1946; member of the Philadelphia Brass Ensemble; current faculty member at Temple University; former member of the Ballets Russes de Monte Carlo and the St. Louis Symphony.

ANDREW RUDIN *(Theory/Composition)*—BM, University of Texas; MA, Univ. of Pennsylvania; studied composition with Kent Kennan, Paul Pisk, George Rochberg, and Karlheinz Stockhausen; electronic music compositions heard in Fellini film SATYRICON; composed for the Pennsylvania Ballet, Murray Louis, and the Alwin Nikolais Dance Theatre; musical contributions to Tennessee Williams' play OUTCRY.

BARBARA SANDONATO *(Ballet)*—Former principal dancer and associate founder of Pennsylvania Ballet Company; former principal dancer with the National Ballet of Canada; taught at the Pittsburgh Ballet Theatre and the Pennsylvania Governor's School for the Arts; featured guest artist with the Boston Ballet Company, the Wisconsin Ballet with Rudolf Nureyev, and with the New York City Opera Company.

PEARL B. SCHAEFFER *(Dance Pedagogy)*—BS, Drexel University; MFA, Philadelphia College of the Performing Arts; choreographed for the Academy Boys Choir and Performing Arts School; member of the Group Motion Dance Company; performed with the Philadelphia Opera Company and the Duncan Centennary Ensemble.

CARL B. SCHMIDT *(Coordinator, Graduate Division/Theory and Composition)*—BA, Stanford University; MA, PhD, Harvard University; scholar on seventeenth century Italian and French opera; recipient of research awards from the American Philosophical Society and the American Council of Learned Societies to underwrite studies on Lully.

DAVID SCHNEIDER *(Oboe)*—BM, Philadelphia Musical Academy; student of Alfred Genovese; Principal Oboe with the Philly Pops Orchestra, Trenton Symphony and the Lancaster Symphony Orchestra; First Oboist with the Philadelphia Opera Orchestra, the Concerto Soloists, and the Mozart Society; member of the Fairmount Woodwind Quintet.

HENRY G. SCOTT *(Double Bass)*—Graduate, University of Rochester, Eastman School of Music; student of Ferdinand Maresh, Oscar G. Zimmerman, and Roger M. Scott; member of the Philadelphia Orchestra since 1974; former member of the Rochester Philharmonic, the Chamber Symphony of Philadelphia, the Baltimore Symphony, and the New York Philharmonic.

PETER SEGAL *(Classical Guitar)*—Studied with Jose Tomas, Antonio Vivaldi, Alirio Diaz, and Oscar Ghiglia; appeared with Janet Ketchum as flute/guitar duo; second prize winner on the International Competition for Guitarists in Alessandria, Italy in 1971.

JOHN SHAMLIAN *(Bassoon)*—Graduate, Curtis Institute of Music; Graduate, Royal College of Music, London; member of the Philadelphia Orchestra since 1951; former member of the Indianapolis Symphony Orchestra, the London Symphony Orchestra, and the Royal Philharmonic Orchestra, and the London Wind Trio; performed at the Prades Festival, France, with the BBC Symphony, the BBC Chamber Players, Sinfonia of London Film Music, Covent Garden Opera, Sadlers Wells Ballet, and the Philharmonic Orchestra of London.

HENRY SHREIBMAN *(Mime)*—MA, Ph.M., Columbia University; studied at International School of Mime, Paris; Consultant and instructor at Columbia University in Dramatic Arts and Film Department; Performer and Director of Dickinson College Mime Troup.

JOSEPH SMITH *(Clarinet)*—BM, Curtis Institute of Music; MM, Temple University and West Chester State College; studied with Anthony Gigliotti and Anthony Liberio; member of the Pennsylvania Ballet Orchestra, the Philharmonic Orchestra, and Young Audiences, Inc.

FAYE B. SNOW *(Jazz Dance)*—BS, West Chester State College; MA, George Washington University; studied Horton Technique with Marion Cuyjet and Joan Kerr Dancers; also studied with James Truitte at Alvin Ailey American Dance Center; choreographed for Juba and Joan Kerr Dancers; danced with Arthur Hall African American Dance Ensemble and the Coppertone Review; worked with Duke Ellington and Count Basie.

EVAN SOLOT *(Coordinator, Jazz Emphosis)*—BM, MM, Philadelphia Musical Academy; performed with and/or composed for Burt Bacharach, Count Basie, Tony Bennett, The Carpenters, Mike Douglas, Sergio Franchi, Lena Horne, Woody Herman, Henry Mancini, Barry Manilow, Bette Midler, Lou Rawls, Diana Ross, John Travolta, and Dionne Warwick; former chairman of the National Association of Jazz Educators Composition Contest; honored by *Dawn Beat* magazine for his efforts in making PCPA one of the best jazz education resources in the United States; currently a voting member of the National Academy of Recording Arts and Sciences.

MICHAEL STAIRS *(Musicianship/Organ)*—BM, Westminster Choir College; Artist Diploma, Curtis Institute of Music; studied organ with Alexander McCurdy; studied piano with Mathilde McKinney and Vladimir Sokoloff; studied composition with Warren Martin and Matthre Colucci; Associate Organist of the John Wanamaker Court Organ; Chairman of Musicianship Studies at the New York School of Liturgical Music; organist/choirmaster at the Church of St. Asaph, Bala Cynwyd.

SUSAN STARR *(Piano)*—Graduate, Curtis Institute of Music; studied with Eleanor Sokoloff and Rudolf Serkin; appeared as soloist with the Philadelphia Orchestra more than 30 times since her debut with the Orchestra at the age of six; a winner of the Second International Tchaikovsky Competition in Moscow; appeared in recital at the White House at the request of President Carter.

MARSHALL TAYLOR *(Saxophone)*—BME, Wheaton College; MM, Northwestern University; additional studies at Paris Conservatory and the University of Paris under a Fulbright Grant; studied with Theodore Varges, Russell H. Platz, Fred Hemke, Marcel Mule, and Henry Schumann; former member of the U.S. Military Academy Band; current faculty member of Temple Univesity.

ADELINE TOMASONE *(Flute)*—BM, Curtis Institute of Music; studied with Kenton Terry, and Murray Panitz; performs with the Philly Pops Orchestra; appeared as soloist with the Philadelphia Orchestra, the Lansdowne Symphony and the Garden State Philharmonic; current faculty member of the New School of Music.

MARION TONNER *(Ballet)*—Studied at the Royal Academy of Dance in London; taught at the Philadelphia Civic Center; co-director of the Penn City Dancers.

JOANNE TULLI *(Jazz Dance)*—BA, SUNY at Brockport; MFA, Philadelphia College of the Performing Arts; studied with Rhea London and Harold Pierson; performed with the Ballet des Jeunes in Philadelphia and the Philadelphia Dance Company.

CHARLES VERNON *(Trombone)*—Graduate, Brevard College and Georgia State University; studied with Arnold Jacobs and Edward Kleinhammer; former member of the Baltimore Symphony and the San Francisco Symphony; current member of the Philadelphia Orchestra.

MIHALY VIRIZLAY *(Cello)*—Artist's Diploma, Franz Liszt Academy; studied with Zoltan Kodaly; currently, principal cellist of the Baltimore Symphony; appeared with the Chicago Symphony under Fritz Keiner and with Sergiu Comissiona, Brian Priestman, William Steinberg, Leopold Stokowski, and Yehudi Menuhin; taught master classes at the Shawnigan Lake School of the Arts performing with John Ogden, Gary Karr, Janos Starker, and Ruggiero Ricci.

KAREN VORKAPICH *(Tap Dance)*—Studied at Indiana University and Thomas Hampton's On Stage Studio; performed with the Sue Charles Dancers; member of Vardar, a Yugoslavian folk dance ensemble; studied tap with Thomas Hampton. Formerly on faculty of Temple University; performs with the Mill Creek Cloggers and the Philadelphia Tap Dancers.

VIVIAN WAGNER *(Voice)*—BM, Curtis Institute of Music; studied with Rulon Robison, Richard Bonelli, and Euphemia Giannini Gregory; coached and Leo Resonek and Vladimir Sokoloff; recipient of the Whitney Award for Excellence presented by the Boston Conservatory of Music; featured soloist with the Concerto Soloists, the Philadelphia Singers, and Young Audiences, Inc.

KAY WALKER *(Coordinator, Opera Division)*—BM, Westminster Choir College; MM, University of Michigan; Artist's Diploma, Philadelphia College of the Performing Arts; opera director and choreographer for companies in the Princeton and Philadelphia areas.

DANIEL WEBSTER *(Music Criticism)*—BA, Dartmouth College; MS, Boston University; studied French Horn with Morris Secon and at the Mozarteum in Salzburg; music critic for *The Philadelphio Inquirer*.

DAVID WETHERILL *(French Horn)*—Graduate, Curtis Institute of Music; Associate Principal Horn with the Philadelphia Orchestra since 1978; performed as soloist at La Scala in Milan and with the Ensemble Inter-Contemporaire of Paris.

BENJAMIN WHITTEN *(Piano)*—Graduate, Peabody Conservatory of Music; studied with Austin Conradi, Leon Fleisher, and Emerson Meyers; appeared with orchestras throughout the United States, Canada, Panama, South America, and Europe; recipient of the Tiffany Scholarship, the Paul Thomas Award, the Mason and Hamlin Award; designated as a Danforth Foundation Associate; current faculty member of the Wilmington Music School and West Chester State College; former president of the Pennsylvania Music Teachers Association; named PMTA Teacher of the Year in 1970 and 1979.

ALEXEI YUDENICH *(Ballet)*—Graduate, Sarajevo Opera Ballet School, Yugoslavia; former member of the Sarajevo Opera Ballet Company; former principal dancer with the Pennsylvania Ballet Company; taught at the Pennsylvania Ballet School and the Princeton Ballet Society; choreographed for Misericordia College and the Wilkes-Barre Ballet Theatre; performed with the Boston Ballet Company, California Ballet Company and Jacksonville Ballet Theatre. Chairman, Dance Department of the Pennsylvania Governor's School for the Arts.

WILLIAM P. ZACCAGNI *(Saxophone)*—Studied at Temple University and with Vince Trombetta and Harold Karabell; toured with Burt Bacharach and Anthony Newley; recorded with the Salsoul Orchestra and MFSB.

DANIEL D. ZIEGLER *(Anatomy/Kinesiology)*—BA, St. Joseph's College; DPM, Pennsylvania College of Podiatric Medicine; private practice in Paoli.

PCPA STUDENT BODY*

United States:

California	3	Minnesota	1
Connecticut	4	Montana	1
Delaware	4	New Jersey	51
District of Columbia	7	New York	15
Florida	2	Ohio	1
Georgia	1	Oklahoma	1
Illinois	1	Pennsylvania	207
Indiana	1	Puerto Rico	5
Maine	1	Rhode Island	1
Maryland	3	Texas	2
Massachusetts	6	Virginia	1
Michigan	1		

Foreign Countries:

Belgium	1	Korea	7
Canada	2	Mexico	2
China	2	Spain	1
Dominican Republic	1	Taiwan	2
Greece	2	Venezuela	3
France	1		
Japan	2		

***(based on '82 Fall Semester Enrollment)**

CALENDAR

1983 SPRING SEMESTER

January 10, 1983-April 29, 1983

1983-'84 ACADEMIC YEAR

FALL SEMESTER

September 6, 1983-December 19, 1983

SPRING SEMESTER

January 9, 1984-April 27, 1984

1984-'85 ACADEMIC YEAR

FALL SEMESTER

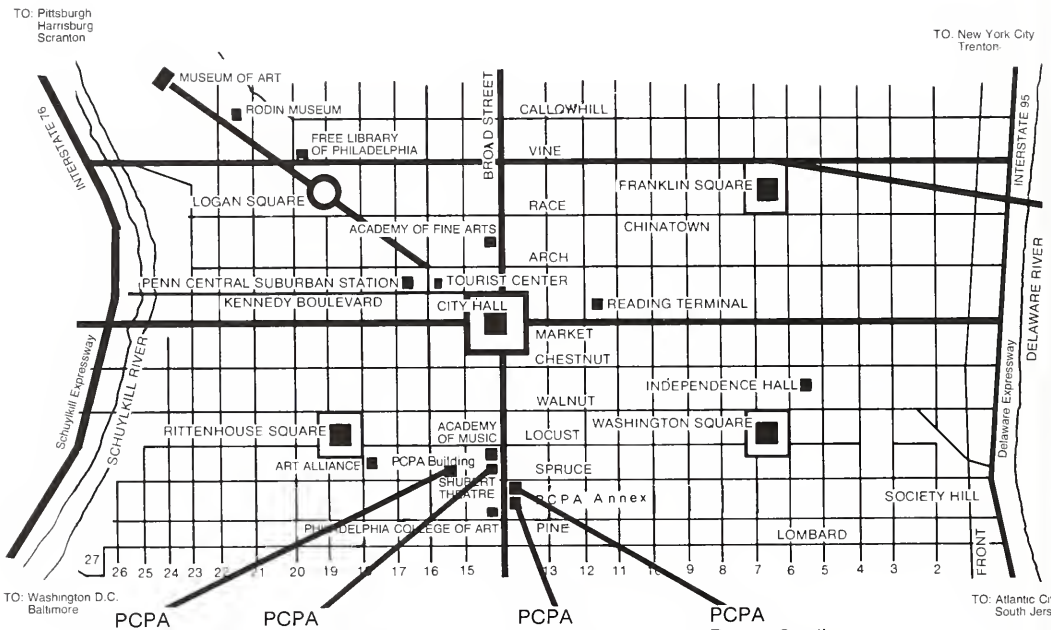
September 4, 1984-December 14, 1984

SPRING SEMESTER

January 7, 1985-April 26, 1985

POLICY STATEMENT—The Philadelphia College of the Performing Arts adheres to a non-discriminatory policy with regard to race, color, sex, national ethnic origin, and religious affiliation with regard to the review, consideration, and final disposition of applications for admission to the College. It adheres to a full non-discriminatory policy in the administration of its educational programs and policies, financial aid, and all other college-administered programs and activities. The College reserves the right to change the regulations, tuition, fees, faculty, and other information contained in this publication at any time without prior notice. However, in the event that any such changes become necessary, attempts will be made to publicize them adequately.

PCPA CENTER CITY PHILADELPHIA



APPLICATION FOR UNDERGRADUATE ADMISSION



PEABODY INSTITUTE
COLLEGE OF THE PERFORMING ARTS

PERSONAL DATA (Please Print or Type)

Name _____ Social Sec. No. _____

Street Address _____ Telephone _____

City _____ County _____ State _____ Zip _____

Citizenship _____ Sex _____ Birth Date _____ Marital Status _____

EDUCATION

List All High Schools and Colleges Attended City Dates

DEGREE OR DIPLOMA PROGRAM FOR WHICH YOU ARE APPLYING
(Complete MUSIC or DANCE Section below)

STATUS
Full-time ☐
Part-time ☐

SCHOOL OF MUSIC ☐ Bachelor of Music ☐ Double Degree
☐ Two-Year Certificate in Music

Major _____ Date You Plan to Enter ☐ January ☐ September, 19____

SCHOOL OF DANCE ☐ Bachelor of Fine Arts ☐ Bachelor of Fine Arts in Dance Ed.
☐ Two-Year Certificate in Dance

Major _____ Date You Plan to Enter ☐ January ☐ September, 19____

AUDITION DATES are listed in the Admissions Bulletin. Please indicate the dates on which you most prefer to audition.

LENGTH OF STUDY in major area _____

PIANO PLACEMENT: Have you ever studied piano? ☐ yes ☐ no. If yes, how long? _____

TAP PLACEMENT: (Dance Majors Only) Have you ever studied tap? ☐ yes ☐ no. If yes, how long? _____

TEACHER PREFERENCE (Music Majors Only) Assignment subject to teacher acceptance and schedule vacancy. If you have a teacher preference, please indicate _____

(Over)

PARENT (Head of Household) OR LEGAL GUARDIAN(S)

Name_____ Age____ Occupation_____

Address_____ Title_____

City, State, Zip_____ Employer_____

Phone_____ Bus. Phone_____

Yes No

- ☐ ☐ I have requested copies of my high school/college transcripts to be forwarded to the Admissions Office.
- ☐ ☐ I have requested that the results of my SAT's or ACT's be forwarded to the Admissions Office.
- ☐ ☐ Please forward a Financial Aid Application and information
- ☐ ☐ I have enclosed my Dance Resume (Dance Majors ONLY)
- ☐ ☐ I have enclosed my Biographical Narrative (Music Majors ONLY)

Which area(s) best indicate the way(s) in which you first learned of and became interested in the Philadelphia College of the Performing Arts?

- ☐ College Night/Career Day
- ☐ Friends, Relatives, etc.
- ☐ Classroom Teacher
- ☐ Private Teacher
- ☐ High School/College Counselor
- ☐ Newspapers, Ads, etc.
- ☐ Other — (Please Indicate)_____

I certify that the information on this application and attached documents (if any) is true and correct to the best of my knowledge. A student found guilty of NONDISCLOSURE or MISREPRESENTATION in the completion of this application may be subject to the appropriate disciplinary action, resulting in possible dismissal from the College.

Signature_____ Date_____

Note: Please enclose a check or money order for the $25 Application Fee (non-refundable) made payable to the Philadelphia College of the Performing Arts and mail to: Admissions, Philadelphia College of the Performing Arts, 250 South Broad Street, Philadelphia, Pa. 19102.

Artistic Advisor: Florence Kaufman